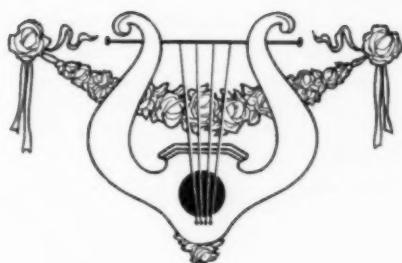


MUSIC FOR EVERY CHILD ~ EVERY CHILD FOR MUSIC

MUSIC SUPERVISORS JOURNAL



MAY, 1924

*The Official Organ
of The Music Supervisors
National Conference*

PUBLICATION OFFICE 711 S. UNIVERSITY AVE. ANN ARBOR, MICH.

KANSAS CITY IN 1925

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MUSIC SUPERVISORS' JOURNAL

Vol. X

ANN ARBOR, MICHIGAN, MAY, 1924

No. 5

OFFICIAL ORGAN OF THE MUSIC SUPERVISORS' NATIONAL CONFERENCE

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Editorial Comment

The Cincinnati Conference

Another milestone in the history of the Music Supervisors National Conference has been most successfully passed. The meeting held in Cincinnati during the week of April 7 was indicative of many things which should bring courage and enthusiasm to all supervisors and teachers of music in the public schools in all parts of the United States. The attendance was large, second only to the Cleveland meeting of 1923; the program prepared by President Miessner covered a wide range of subjects and activities, and was highly commended by those who were present; the members displayed an enthusiasm and confidence in their work which indicates that we are feeling "on top"; the speakers of national repute who visited different sessions commented in most glowing terms upon the spirit shown throughout the week; the good citizens of Cincinnati gave us a most royal welcome; the hotel service at the Gibson was unusually excellent, and the weather man

was most kind to us. All in all, it was a truly remarkable week and will go down in the annals of the Conference as one of its most valuable and interesting meetings.

President Miessner

That President W. Otto Miessner had spent a tremendous amount of time in building up his program for the meeting was evident to everyone. On paper, it looked most formidable, but as the days went by and the different events were left behind, everything coming to pass without any apparent friction, it was realized that the president had developed a well oiled machine which was running smoothly all the time. True, there were some who would have liked to have attended all of the sectional meetings, but with so many subjects to cover, and so many interests to please, it was not possible to build up a one section program that would be satisfactory to all. Mr. Miessner was a most gracious presiding officer, courteous and helpful to

everyone, firm but not dictatorial in his conduct of the meetings, and having only the interests of the Conference and its great work at heart. The Conference owes a debt of gratitude to him for his service, for at best the office is rather a thankless one and can only be filled by men and women who are absolutely devoted to the cause, who are willing and can afford to give the time to it, and who are big enough to command the unreserved respect of the membership. We predicted that President Miessner would meet the full requirement and everyone will agree that he did.

President-Elect Breach "The king is dead, long live the king." President - Elect William Breach was the unanimous choice of the Conference as its mentor for the year 1924-1925. Mr. Breach is a comparatively new man in the Conference, but he has made such a fine impression during the few years that he has been a member that the conference expressed itself in no uncertain terms when his name was presented in nomination. Mr. Breach is one of the reasons why the southern states are beginning to show real activity in school music. He is director of School and Community Music in Winston-Salem, North Carolina, and is doing a piece of work in that community which is well known, not only through the south, but in the northern states as well. Mr. Breach as a younger man and member will bring new blood and new life to the Conference and his policy and program will be watched with keen interest by everyone interested in public school music.

Future of the National Conference The subject one heard most frequently discussed about the corridors of the hotel was, "What is to be the future policy

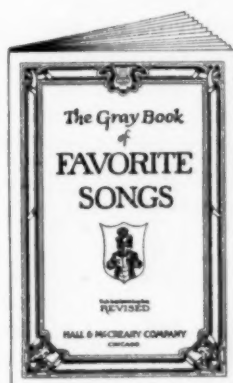
of the National Conference in relation to the Sectional Conferences?" This topic has been forcing itself upon the older members of the Conference more insistently during the past three or four years since the organization has had such a phenomenal growth. Each year sees an increased membership, and with this growth the difficulties which arise in handling the large numbers are correspondingly increased, until the directors have come to realize that only the large cities have facilities for entertaining the annual meetings. With the growing interest in school music the demand for sectional conferences was most insistent, and the Eastern and Southern Supervisors Conferences were born. The main reason for this demand was that the supervisors in the smaller communities could not afford the expense involved in a long trip to the National meeting, and until School Committees and Boards of Education are sufficiently educated to pay the expenses of their teachers to such meetings, they are not able to attend. The Eastern and Southern Conferences have, therefore been meeting this demand, but another difficulty has arisen. Many of the leading spirits in school music who belong to one of the sectional conferences, as well as to the National, find it difficult to afford both the time and expense of attending two meetings each year and therefore must make a choice between the two. At the Cleveland Conference in 1923 a committee on Sectional Conferences was appointed to make a thorough study of the situation. This committee made a report at the Cincinnati meeting which provoked considerable discussion. No attempt was made to settle the question definitely, but the report was accepted, the committee continued, and the members given a year to think it over with the hope that some definite action may be taken at the 1925 Conference. The report

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of this committee which suggests four or five sectional conferences to be located in the east, south, middle west, west, and possibly the south west biennially, and the National Conference also on a bi-ennial basis, will be found on another page in this issue. Every member of the conference, as well as the thousands who are in school music work, but outside of the conference should make a thorough study of this plan so that when the matter comes up for final action intelligent disposition may be made of it.

Kansas City in 1925

The unanimous choice of the Conference for the 1925 meeting was Kansas City, Mo., and the Board of Directors in executive session has ratified that choice. The date set is the week of March 30. Miss Mabelle Glenn, director of music in that live western city assures the members of the conference that they will be most royally welcomed, that the facilities for taking care of their physical needs and desires are unequaled in any city in the land, and that she and her host of friends of the "Mule-Back City" will do their best to make our visit profitable and enjoyable from a musical standpoint. That Miss Glenn will do this, and more, goes without saying, for there is no large city in the country that is doing a more outstanding piece of work in educational music than Kansas City. Their symphony concerts for children are known throughout the country, the progress which Miss Glenn and her assistants have made is said to be almost phenomenal, and no one in the world is favored with greater loyalty and true support than the great organizations and citizens of Kansas City are according the music work in the schools. So we may all look forward to a wonderful week in Missouri next March.

The Eastern Conference

Your editor has attended many conferences during the past dozen or fifteen years but he has never been more favorably impressed with such gatherings than he was with that group of some four or five hundred that gathered in Rochester, N. Y., during the week of March 4 for the annual meeting of the Eastern Music Supervisors Conference. It is possible that this impression may have been intensified to some extent by the fact that he was "going back home" and could call about ninety per cent of the members by name, but even with this discount, it was really a remarkable conference. The Eastern is a real family affair, as all sectional conferences must and should be, and the deliberations were marked by an absence of discord and wrangling. The program presented by Miss Louise Westwood, president, had many high spots and was nicely timed to reach its climax at the Friday evening banquet. One of the speakers on this occasion was Albert Coates, the noted English musician and conductor who was brought to America by Eastman Conservatory to take charge of the Rochester Philharmonic Orchestra. That Mr. Coates is fulfilling all expectations must be recognized from a single hearing of his excellent orchestra. In a later issue of the Journal Mr. Coates will tell us more about the work he was brought to this country to do. The program of the Conference included such speakers as President Livingston Farrand of Cornell University; Miss Olive Jones, President of the National Educational Association; George H. Gartlan, director of music, New York City; T. P. Giddings, Minneapolis; the Editor of the Journal, and others. A great deal of time was spent in observation of the music work, both vocal and instrumental, in the Rochester schools, which was both enlightening and en-

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couraging to all lovers of progress. The instrumental department in the Rochester schools has been developed to a very high degree, possibly higher than in any other system in the country, and when one listens to the symphony orchestras, the bands, and smaller chamber music groups, he realizes that school music is truly making great strides. Charles Miller and his assistants, among whom there are Jay W. Fay, David E. Mattern, Arthur E. Ward, Alfred Spouse, Sherman A. Clute, Miss Dora Myers, and others, are to be greatly congratulated upon the progress being made in the Rochester schools.

The Southern Conference

The Southern Supervisors Conference, with usual foresight and preparedness, is presenting in this issue of the Journal a preliminary program for the annual meeting which takes place next November. Such a spirit is bound to get results, and it is to be expected when one knows that some of the leading members of the organization are Miss Alice Bivens, Paul J. Weaver, William Breach, Grace P. Woodman, Mrs. Elizabeth Bell Henderson, Alice Bourgard, and a few other live wires, all of whom have and still are contributing much to the success of the National body. It will be noted that the Southern Conference will be held in Winston-Salem, North Carolina, and a most attractive program has been arranged by the officers, not the least of which will be a demonstration of the community music work which is being done in that city by William Breach. That the Southern Conference is upholding the traditions of the mother Conference and serving its own section of the country in a big way is most apparent, and the best wishes of all patrons of public school music must go with it.

The Journal Advertisers

Attention is called to the wonderful list of advertisements in this issue of the Journal. Just what the Conference would do without these publishers, manufacturers and distributors of music material is difficult to say, for in a way they make possible the official organ of the Conference, our main publicity agency. On the other hand we owe the advertisers no apology, for as one advertiser says, "your space is cheap, too cheap, and we would continue to buy it if you doubled the price. Put us down for double space next season." We believe that all of our advertisers have been perfectly satisfied with the service we have given them this year. When mistakes have been made we have tried to correct them to the entire satisfaction of everyone. We anticipate that next year when Number 1, of Volume XI appears there will be an even larger group of the best dealers in the country represented. We can assure our patrons of our gratitude to them and that it is a pleasure to serve them through the Journal, and that we aim to continue the publication on the same high plane as in the past.

Final Issue of Vol. X

With the May issue, Volume X of the Journal is completed, and the first issue of Volume XI will appear October 1, 1924. The readers of the Journal have been most kind and encouraging to the Editor in his efforts to develop the kind of a magazine that will serve the best interests of the Conference and public school music in general. Being a human being he has undoubtedly made mistakes and has not succeeded in pleasing or satisfying everyone, but the mistakes have been those of "the head and not of the heart." The Conference has again honored him by re-election for another

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With the rhythmic play recordings of Alys Bently, the first principles of gracefulness, poise and motor mental activity may be taught leading to a vast catalogue of beautiful selections for interpretative dancing; you can teach all the Song Plays of the standard books, by means of directed recordings, reversing where you wish and repeating any figure or section or the entire dance, the words also being printed on the roll; you can teach the English Country dances and the American Folk Dances as easily and efficiently as the Song Plays, entirely independent of a pianist.

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year, and in so doing has placed upon him the duty of making THE MUSIC SUPERVISORS JOURNAL the best periodical on the market, devoted to music and the interests of musical people. We may not reach that high standard, and we cannot even approximate it alone, but with the assistance of the Journal readers it will be possible to make improvements. The main object of the Journal is to provide proper publicity for the Conference and there are two ways in which this may be done: 1st, by giving the necessary information concerning the details of the annual meeting, and 2nd, and possibly quite as important, the printing of articles by those who are authorities in their branch of music work. Each issue of the Journal during the coming year will carry several articles which will be a help and inspiration to everyone, and the Editor will be glad to receive for examination such articles as may be helpful to all readers of the Journal.

Supporting the Journal

In his annual report at the Cincinnati Conference, the Journal editor made it clear, that, while the Journal has always been a self-supporting magazine, it was not due to the liberality of the 12,000 readers that this has been accomplished. As a matter of fact, if the Journal is to be self-supporting in the future, and at the same time continue to grow and become a better paper for its readers, it must have the financial support of those 12,000 readers. The contributions received during the past year have totaled just *three and one-half cents* per member. Pretty cheap reading! On the other hand there are some 9,000 other readers, not members of the National Conference who have not paid even *one cent* towards its support. This is all wrong, and the Editor has been authorized to organize an intensive campaign looking toward

a larger contribution from all readers. The sole income of the Journal at present is derived from advertising, and while we have no apology to make to our advertisers for they receive one hundred cents on the dollar for their investment, *we do feel that each reader of the Journal should make some contribution to the fund.* To this end, a communication will soon be sent out from the Journal office asking for subscriptions, and it is believed that there will be a ready response.

JOURNAL FUND

Contributions to the JOURNAL fund acknowledged in the February issue amount to \$63.60. Since that time the following contributions have been received.

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VALEDICTORY

Fellow Workers and Friends:

You who were privileged to attend the Cincinnati Conference need not be told that it was a glorious feast for both the intellect and the spirit, — a communion of kindred minds and souls. You, whom we missed so much in person, were surely with us in spirit. It must have been so because, as in the days of Elijah of old, the hosts of the Lord seemed to be with us. The very air seemed charged with music forces of highest voltage.

The finest spirit of good fellowship and fraternity was in evidence on every hand. It was *your meeting* in every sense of the word and it was your loyalty, your devotion, your spirit of service that made the seventeenth annual meeting the splendid success it was.

To serve such a brotherhood in the cause of Music, is indeed a great privilege. Your past President can truthfully subscribe to the words of the Great Teacher when he said, "It is



W. OTTO MIESSNER
President.

more blessed to give than to receive." Your co-operation and support lightened the burden of responsibility and amply repaid for every sacrifice.

To the other officers and Board of Directors, special thanks are due; they have worked without ceasing to make your meeting rich in exalting experiences. My

personal appreciation is extended to Mr. Walter Aiken and his co-workers; to all of the chairmen of sectional meetings and to the many speakers who gave without stint and without measure. Especially do I thank Dr. Loftus D. Coffman, Mr. Lorado Taft, and Mr. Edward Howard Griggs for their inspirational messages.

Progress lies in going ahead. Your new President, Mr. Breach and the other new officers will labor untiringly to that end. So let our motto be, "EXCELSIOR—EVER HIGHER."

Fraternally yours,

W. OTTO MIESSNER.

SALUTATORY

To the Members of the Conference:

It is my desire to convey to every member of the Conference my most cordial greeting and to express my sincere appreciation for the honor of being your Presiding officer and

spokesman during the coming year. No greater honor can come to any person engaged in music education and I trust that I shall in some measure justify your confidence in me.

Our meeting in Cincinnati has gone

into history as the greatest meeting yet held. Mr. Miessner gave an entire year of almost unremitting toil to the Conference and built a magnificent program which was splendidly carried out. A wonderful spirit of good fellowship prevailed during the meeting which was an inspiration to all.

The new Board of Directors at its first meeting unanimously decided to ratify the vote of the Conference to meet in Kansas City next



WILLIAM BREACH
President-Elect

year. It will be a pleasure to visit our friends in the midwest. With Miss Mabelle Glenn as hostess backed by all the Community forces in Kansas City, we shall look forward to a great meeting next spring.

On behalf of the newly elected officers I bespeak your hearty support. We pledge you our very best endeavor to make our next meeting a worthy successor to those that have gone before.

WILLIAM BREACH.

MUSIC FOR EVERY CHILD

By W. OTTO MIESSNER, *Milwaukee, Wisconsin*

President's Address before the
Music Supervisors' National Conference,
Cincinnati, Ohio, April 8, 1924

The trend of Modern Education is to give more and more attention to the needs of the individual child. In the past the children have been forced to fit the schools; in the future we shall change the schools to fit the children. The lock-step and the goose-step in education are to be abolished; iron-clad traditions banished from our schools.

A Fair Chance for Every Child

These sentiments have prevailed in all of the recent meetings of the National Education Association, The Department of Superintendence, and other national bodies. More and better school buildings, more adequate equipment, better trained, better paid teachers—these are the crying needs of our schools today. Every American child must have a fair and equal start in life!

We, as Music Educators, must accept our obligation and take a definite stand to the end that, in Music also, every child shall have a fair and equal chance!

Music Ranks Foremost

In this new concept of educational service, Music is indeed worthy to take foremost rank. Music is absolutely fundamental in a scheme of public education that aims to make of every child an intelligent, useful and moral citizen. Intelligent, that he may think clearly and act wisely in private and public matters; useful, that he may serve his fellow-men; moral, that he may bestow and derive the greatest good and happiness through living.

Music contributes directly to this threefold training of the child because it, as much as, if not more than any

other study, develops hand, head and heart — body, mind and soul. Dr. Charles W. Eliot has said that Music does those things more effectively than any other kind of activity.

Music a Social Force

Music should receive more consideration than it has in the past because of its sociological importance. It is centripetal force that binds families and human societies closer together. There are certain other forms of recreation and amusement that might be termed centrifugal forces, because they tend to cause a disintegration of family and social ties.

The American home is the keystone of a successful democracy; its disintegration spells ruin to the republic. It behooves us, therefore, to respect and encourage a force that makes the home more attractive and the family circle more congenial.

Music is Fundamental

In an address, last January before the Better Schools League, Dr. George D. Strayer of Teachers' College, Columbia University, said that "Music may be an important socializing influence in the life of the people. Possibly it is just as fundamental as reading or arithmetic. I am ready to stand here today and propose this, 'that which was fundamental in the history of the race may not be easily discarded merely because it was later in entering the school curriculum'."

Because Music is such a fundamental force, we, the Music Supervisors of America have chosen the motto, "Music for Every Child — Every Child for Music" and this means "Music in Every Home." But do we realize the meaning of this watchword? Do we comprehend how far we have fallen short of this achievement—yes, fallen short, in spite of the forward stride that Music has made in the past decade?

Two-Thirds Have No Music

"Music for Every Child" — that means music for twenty-four million children in our schools and in our homes. Do we realize that sixty per cent of the children in our elementary and secondary schools receive no instruction in Music? Fifty-one per cent of rural schools and thirty-eight per cent of city schools did not even reply to the 1922 Music questionnaire of the Bureau of Education, prepared and tabulated by our own Research Council of Music Education.

This is a fairly good indication that the non-reporting schools offer no music, because every school is jealous to maintain its rank in whatever it excels. Therefore, it would probably be nearer the truth to say that fully sixteen million children receive no music instruction — two-thirds of all our children with no music in their hearts — no song on their lips!

The U. S. Commissioner on Music

A few months ago one of our Music Journals printed an article by The Hon. John J. Tigert, U. S. Commissioner of Education, on the subject, "Why Should Music be a Required Study in the Schools?" from which I quote the following paragraphs:

"It is becoming universally recognized that education in music fundamentals is an important part of our school processes. Music, in my opinion, might well be taught through the grades from the kindergarten up to and in the high schools. This applies to both instrumental instruction and voice.

"That person who has learned to appreciate good music and good singing—who can listen to the compositions of the great masters of music, and feel his soul thrilled to its depths by the emotions which those composers have put into their work has

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gained something in this life which no other power but music can give.

"In addition to giving our children an appreciation and understanding of music for its aesthetic value, it has the effect of training the memory, quickening perception, stimulating the imagination and encouraging concentration. That it makes for mental discipline has been proved over and over again by the fact that the best music students are nearly always found at the head of their classes in their other studies.

"The knowledge of music fundamentals and principles that will be gained will be worth many times what they cost in money and effort in giving the student an understanding and an appreciation of music which would serve to round an education in a way nothing else could possibly do."

Snedden's Summary of School Music

In his address at Cleveland last year, Dr. David Snedden of Teachers' College, Columbia, University, summarized his address on "The Future of Musical Education in Public Schools" as follows:

1. "It is important that, since all children are certain to learn to take pleasure in, and to find diversion from, music, they be given opportunity and reasonable inducement to form enduring appreciation of fairly superior and inexpensive music, provided that this can be done without excessive demands upon the time, energies or natural interests of children, or the resources of the community.

2. "Towards extending the use of music as a means of superior social diversion, schools should increase and extend the use of co-operative imitative singing of many simple kinds, but without making exacting demands upon children or communities.

3. "Between the ages of nine and fifteen, children of demonstrated superior natural talent for the execu-

tion of music in any form, vocal or instrumental, should be given opportunity and the inducement of superior teaching, to become good amateur performers. For them should be provided special classes, under as well-qualified teachers as are practicably available, for individual and chorus voice culture, piano playing, orchestra participation, and the like.

4. "Hence, for youths over fifteen years of age there should be provided, at public expense, vocational schools of music adapted to the several possible vocations in that field, and open to learners of demonstrated superior talent."

The Danger of the Schools

Miss Olive M. Jones, President of the National Education Association, speaking on the subject "Watchman, Tell us of the Night" at the February meeting of the Department of Superintendence, referred to her extensive travels and direct observation of her fears for the schools.

"Insidious enemies of education," she said, "are seeking to weaken the schools and to discredit the work of the teachers. The single large danger of the schools is the demand for tax reduction, which is coming from certain quarters and which takes no account of the fundamental needs of education. There can be no reduction of educational service, and therefore, no cut in educational costs. In fact, educational costs must go up until every child enjoys equal educational privileges."

Mr. Herbert Hoover, Secretary of Commerce, in an article appearing in the Journal of the National Education Association, makes the following statement:

"The first ideal of our democracy is to maintain a state where each individual shall have an equality of opportunity to take that position in the community to which his intelligence,

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Principles of Musical Theory

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(Concord Series No. 12)

A knowledge of the elements of music is of the highest importance in music education. Too often American students undertake the study of the higher branches of the art without first submitting themselves to a thorough drill in musical fundamentals. Conductors of amateur orchestras and choruses, as well as teachers of classes and individuals, are constantly balked by the lack of elementary knowledge on the part of their students, and this defect is made worse by the fact that we are forever seeking short cuts to learning instead of making every effort to secure thoroughness.

Everyone undertaking the study of music should acquire five indispensable possessions: first, an exact knowledge of the substance of music; second, a well-trained ear; third, the ability to do with the eye what is ordinarily done by the ear; fourth, a thoroughly developed rhythmic sense; and fifth, a sound and discriminating musical taste. These are not only necessary to an intelligent appreciation of music and to a successful participation in it, but they are essential prerequisites to the study of harmony and the more advanced branches of music. It is safe to say that not one in a hundred American music students is in even moderate possession of these five details, and yet schools and music teachers continue to offer inadequate fundamental instruction, hoping, apparently, that intuition will supply the deficiencies.

This book, therefore, will be gladly welcomed by conscientious teachers of music, for it presents in clear and definite form that information about music which is the most important step to a complete musical education. But to yield its full value, the material here presented should be supplemented by work in solfeggio and music appreciation, for only if supported by these will this book prove really effective to a student who wishes to participate in music, or who wishes merely to be an intelligent listener.

Students will find here more than an enumeration of facts about music, for the text is illustrated by a number of passages drawn from actual compositions. A knowledge about music is comparatively valueless unless one can apply that knowledge to music itself.

The author of the book, a musician with long experience as a teacher, has devoted herself to reconciling the pedagogic vagaries of our public school systems with the very exact methods of French teachers of musical fundamentals, and her observations and efforts have resulted in this excellent work. To those who desire a clear, thorough, and systematic explanation of the fundamentals of music, this book will make a marked appeal; and for teachers who seek a textbook for classes in elementary music, the present volume will appear as a real contribution to the literature of music pedagogy.

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ability, and ambition entitle him and that no forces shall continue in the Nation which may prevent this free rise."

In a subsequent article written for the "Nation's Business," Mr. Hoover speaks in a similar vein, as follows:

"The great conception of America that every man should be given an equality of opportunity to take that position in the community to which he is entitled by virtue of his character and ability, is the keystone of our structure."

Effect of Tax Education on the Schools

Speaking on this same subject, Dr. Strayer said that "We are suffering from the most sinister attack upon public education that this country has ever seen. It comes today because of the popular demand for retrenchment. It is in this situation that there seems almost to be a concerted attack upon public education; it takes all sorts of forms, it denies the validity of our present curriculum and would drive us back into the dark ages. It denies the change in social conditions which demands the more generous program and says, 'Let us cut down our program.' It proposes that reading and writing and arithmetic are all that a boy in the modern world needs, when if there ever was a time in the history of the world that that boy had to have the other things which a modern school is proposed to give him, it is now.

"Now, what is this alarming burden that we have to pay for public education? In 1920 in the United States it was approximately one and one-half per cent of our income. That is enough to stagger anybody, isn't it, to take one and one-half per cent of the income of the people of the United States and devote it to that sort of public service without which these United States cannot

continue to exist, to devote it to that sort of thing which means opportunity for millions of boys and girls.

"Everywhere men will admit that in America we promise opportunity to all boys and girls. We say there shall be equality of opportunity. Nobody shall be denied the realization of the most that he can make of himself by virtue of our failure to give him opportunity.

"The American doesn't want charity, He doesn't want to be taken care of because he is poor. He doesn't want to be a dependent. He wants to stand on his own feet and to realize not only for himself but for his community the most that he can contribute. That ideal is splendid. We are so committed to it that we have already, I take it, made the greatest contribution to human well being that any people on the earth ever achieved. That idea as yet is not fully realized."

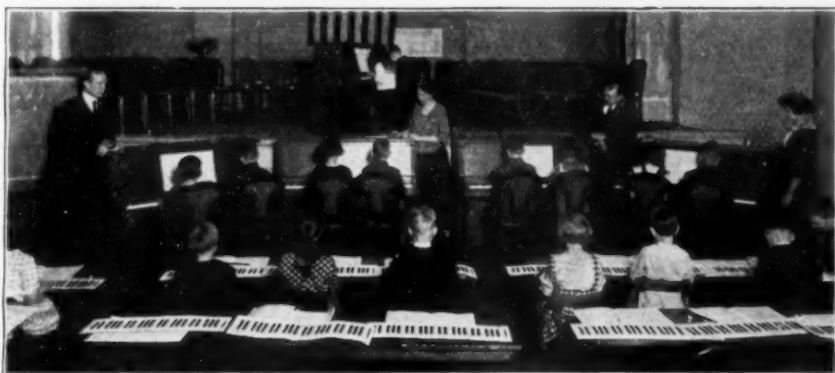
Dr. Strayer is quoted so extensively because he is recognized as an authority on educational questions. In connection with the discovery that 24.9 per cent of our men drafted to fight for "the establishment of world democracy" couldn't read simple English, he tells a story of two men who sat in the front of a room; one turned to the other as he pulled a letter out of his pocket and said, "Say, Bill, can you read writin'?" And Bill said, "Hell no, I can't even read readin'."

Now it would seem that in Music most of our children are like friend Bill. Most of them can't even sing Music, much less read or play Music.

The Vocational School Idea

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(Continued on Page 50)



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ANNUAL MEETING

The annual meeting of the National Research Council of Music Education was held in connection with the meeting of the Music Supervisors' National Conference, recently closed. This year, instead of attempting to hold sessions in between or during meetings of the Conference, council members assembled in Cincinnati three days before the opening of the Conference. As a result of this innovation, practically three uninterrupted days were devoted to the work of the Council. The topics selected for study by the Council had been announced some weeks in advance and committees appointed for active work on those topics. Topics and committees are as follows:

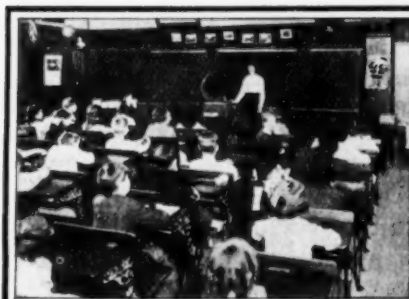
1. Music in the Junior High School—Committee: Mr. Beattie, Chairman; Mr. Miller, Mr. Earhart.
2. Music in the Rural School—Committee: Dr. Dann, Chairman; Mrs. Clark, Mr. Miessner.
3. Standardization of the Music Preparation of the Grade Teacher—Committee: Mr. McConathy, Chairman; Mr. Gartlan, Mr. Weaver.
4. Materials and Procedure Interpreting Standards of Sight-Singing at the end of the Sixth School year—Committee: Mr. Giddings,

Chairman; Mr. Gehrkens, Mr. Woods.

5. Tests and Measurements in Music—Committee: Mr. Dykema, Chairman; Mr. Beach, Mr. Farnsworth. The first topic to be discussed was No. 4 and Chairman Giddings led the discussion. After considerable deliberation, the following instructions to Mr. Giddings' committee were formulated and adopted:
 1. The Committee to gather together sample material for sight reading. Such material to be graded so as to provide five sets of material ranging in difficulty from very easy to that considered appropriate for use at end of sixth year.
 2. The Committee to select, with the assistance of the Council, a group of composers who shall prepare material for the tests similar in grade and character to that selected by the Committee.
 3. The Committee to prepare a set of instructions to accompany the tests. These instructions to outline every step in the procedure including the weighing of the several elements of the tests.

The central idea of the Conference on Topic 4 was that since the standard Course of Study for the first six grades had been very generally adopt-

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Rightfully enough, it is only a thorough grounding in the three R's and vocational training that prepares for adequately sustaining life. But true education has come to mean so much more than a preparation for *making a living*. It must prepare for complete *living*. The modern school is more than a mere workshop. Only insofar as it makes ready for both earning a living and appreciating the finer values of life—music, art, literature—does it fulfill its mission.

Music in the school vitalizes, illuminates, and correlates with many other subjects: literature, history, geography, commercial studies, mythology, physical education, nature study, and hygiene. It fosters all the educational processes that are the desideratum of the so-called practical subjects. It SECURES attention, interest, mental discipline, participation, and expression, THROUGH sense perception, emotional response, and instruction, STIMULATING imagination, discrimination, concentration, and interpretation, LEAVING a residuum of knowledge, culture, poise, and power.

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Educational Department

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ed, supervisors were now anxious to have set up some device by means of which they might determine whether their pupils were meeting the standards for sight reading ability.

Topic 1.

Discussion of Topic 1 was next opened by Chairman Beattie. It was agreed that since there are at present no generally accepted standards for music work in Junior High Schools and that since supervisors of music as well as school administrators differ widely in their conceptions of what should be attempted in music, some study of present procedure should be made before the formulation of any recommended standards. Accordingly, the committee was instructed to prepare and send out a questionnaire in order to gather such information as it seems necessary to have before definite proposals can be made.

Topic 2.

Discussion of Topic 2 was opened by Chairman Dann who outlined in detail the type of music work being done in Pennsylvania. He was followed by Mrs. Clark who gave account of work with which she has become familiar in a number of states. After discussion by the Council, the following instructions were adopted:

The Committee shall gather together all available information about music work in rural schools, formulate plans for music work in rural schools, send these plans to those known to be doing distinctive work in music in rural schools for their suggestions and then present in final form a plan for music work in rural schools.

At a subsequent meeting devoted to this topic, more definite instructions were given as follows:

That the committee present to the Conference at once a plan giving in brief outline what music work should be attempted in

1. One room rural schools that have teachers with no musical ability.
2. One room rural schools that have teachers with some musical ability.
3. One room rural schools that have teachers with musical ability and who have county supervision in music.
4. Graded village and consolidated rural schools.

The committee was also instructed to outline a plan for the music preparation of rural school teachers in state and county normal schools and high school training schools.

Topic 5

Discussion was opened by Chairman Dykema with the following guests present: Dr. E. K. Hillbrand of Dakota Wesleyan University, Dr. Guy M. Whipple of the University of Michigan, Professor Jacob Kwalwasser of the University of Iowa. Dr. Hillbrand presented and discussed a series of tests for sight reading which he has prepared. Professor Kwalwasser presented a series of tests for both sight reading and other musical attainments. Dr. Whipple acted as the psychologist of the group who could give to the Council authoritative information concerning the whole testing movement. An entire day was given to this topic and discussion was too long and detailed to make possible even an outline of the deliberations. However, the following recommendations for the year's work of the committee were formulated and adopted.

1. The Committee is to assemble and make public material which shall acquaint music supervisors with the point of view concerning the testing movement, together with a bibliography on music tests. This information to be published in the Music Supervisors' Journal.
2. The Committee to serve as a clearing house for questionnaires and tests relating to music education;

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that it receive and collate problems received for investigation; that it either formulate tests of its own or pass upon the formulations of others; that it assist in providing a wide application of tests through the Council and other interested members of the Conference.

3. That special attention be given to making more concrete the general statements made in the Standard Course of Study, either through the devising of tests or other means.
4. That the work of preparing any tests be divided between Committees four and five.

Topic 3

Discussion was opened by Chairman McConathy who submitted to the Council a report made by a student in Northwestern University covering present practice in normal schools and colleges as to musical preparation of the grade teacher. It was found that

wide differences exist and that there are some teacher training schools which require no work in music of the prospective grade teacher. The committee was later instructed to formulate and present at a session of the Conference a skeleton outline of a recommended course in music for teacher training institutions. It was further instructed to make refinements of the general outline and submit the completed outline at the 1925 meeting of the Conference.

Summary

Members of the Conference may feel assured that the Council is engaged in studies calculated to be of great benefit to the school music field. Many hours of time are devoted to study and discussion and no decisions are arrived at without considerable deliberation. The work of the Council will be greatly facilitated if supervisors and other interested Conference members will give prompt assistance when desired.

LOWELL MASON

Austere the elder days wherein he wrought,
And void of all the goodlier sustenance
Which dwells in dulcet melody:
But he, with vatic vision of his lot,
Affirmed the horoscope of Circumstance,
And, consecrate to Music, taught
Our stern progenitors the lovelier ways
Of lyric rapture and of reverent praise
To gladden Man's mortality.

We are his homagers. In temple, school,
And home we mark, still pure and eloquent,
The tenure of his pristine rule.
If where he lies he ever turn to view
His rightful recompense, his deathless due,
And vast, enduring monument,
Sweet must his solace be, his heart content:
So let him rest who holds our love in fee,
His name revered perennially.

Dr. J. D. LOGAN,

Journal of Education, October 21, '15.

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THE FUTURE OF THE CONFERENCE

PETER W. DYKEMA, Chairman

REPORT OF COMMITTEE ON SECTIONAL CONFERENCES

Mr. Chairman, Fellow Members:

This committee started out with the idea of attempting some re-arrangement of conditions as they are at present. Its correspondence preceding the meeting was based on the idea of a closer inter-relationship of the National and Sectional Conferences with a view to strengthening the work of each under existing conditions. Since coming here, we have found strong under-current of feeling which has resulted in our presenting to you now, for your consideration, a radically different plan.

This has been brought about by the consideration of the unfortunate situation in which some of the most faithful, energetic and valuable members of the National Conference are placed through the rise and development of Sectional Conferences. There are a number of these men and women who find it almost essential that they attempt to go to both conferences. They go to their own Sectional Conference principally in order that they may aid in making the work in their section of the country strong and vigorous and may be associated with those in that section, who, for many reasons, are not able to attend the National Conference. These leaders feel that they must keep in touch with their less fortunate associates to bring to them the inspiration received from the National Conference. On the other hand they feel they must attend the National Conference for the purpose of meeting men and women from all parts of the country, for the help which comes from this great gathering of people. Moreover, in a number of cases, school boards object to the supervisor

being away for two full weeks out of the year. Again, the expense involved in attending two Conferences is prohibitive for many supervisors. They, therefore, are faced with this question of a choice. If you look over the roll of our membership list, you will find there are absent today some of the strongest men and women. In many cases, that is because the duties of their particular section have called them more strongly to the Sectional Conference rather than the National Conference.

As a result of these, and other reasons, we have tried to work out some plan, tentative of course, by which these difficulties can be avoided. In making this plan we remembered that there are two classes of people who must be considered when the matter is decided. First the class or group of those strong, progressive, and usually better paid supervisors who feel the need of the National Conference, who can get away from their work for the National Conference, and who can themselves afford the money involved, or who are provided by their boards with the money. That is one group and we know that it is that group which is supplying the push and energy for both the National and Sectional Conferences. This group is needed in both places. On the other hand, there is that group, undoubtedly larger as regards numbers, who either are not yet awake to the problems of public school music in their widest applications, or who are only in their work temporarily until chance or other reasons shall call them elsewhere, who have not very large salaries, or whose boards are not sufficiently educated so

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they are favorable to the idea of a considerable amount of time being taken from the work for supervisors to attend conferences. This large number cannot see beyond the Sectional Conference and frequently do not see that far. Thus we have the two groups: one relatively small but very important; the other, very large but from the point of view of what they need to have, but very small as to what they contribute.

Let it not be forgotten in this discussion that we have these two classes. Frequently, arguments are based on the consideration of but one of these classes. Your committee has tried to talk to a large number of people this week. We have been as active as possible and gotten a number of different opinions. Many of the objections which will be made to the plan we are to submit are due to a failure to keep these two points of view in mind.

Now for the plan. It is that the National Conference shall meet every two years and the Sectional Conferences shall meet every two years in the intervening years, so that in any one year there shall be only one Conference. Let us look somewhat carefully at this. In the first place, I may say this is not a new idea. I remember talking with a number of our members regarding a similar plan several years ago. Attempts to work it out were unsuccessful largely because of the difficulties of adjusting the somewhat complicated machinery proposed. As a result of those attempts your committee is suggesting that in at least the tentative plan the machinery of the co-operation, or whatever you may call it, shall be as simple as possible.

We suggest this type of organization, namely: that these two bodies or groups of bodies, the National on one side and Sectional on the other, shall as at present, be practically independ-

ent of each other. The National shall come together and elect its own officers who shall be installed for a period of two years and during that time shall be getting ready for their great biennial. Those of you in touch with the duties of the president will realize that there would be less danger of sapping the vitality or taking a year or two from our planning presiding officer if he had a greater amount of time for preparing this program.

When the sectional conferences have had their separate meetings, they shall organize on an independent basis and elect their officers for two years, direct the activities carried on in that particular section.

The only interrelationship between the national and sectional conferences shall be the Board of Directors, whose function would be determined later. That Board would be chosen on some such basis as the following. There would be one director from each Sectional Conference irrespective of the size of that conference whether 40, 300, 400, etc. In addition to this one representative of each Conference, there would be for each 500 members enrolled an additional member of the Board of Directors. These would constitute the membership of the Sectional Conferences on the Board of Directors. The National would have one-half as many directors as the total supplied by all the Sectional Conferences. May I make this clear by example? The Southern Conference at present has something over 100 members. They would have one representative. The Eastern Conference has approximately 500 members. They would have two representatives. There would doubtless arise as soon as the national organization is put on bi-annual basis a Central Conference. This might reach to 1,000, which would give them three representatives. Probably a western and southwestern conference would arise with one or two

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members each. Let us say there are these various conferences. Then the National Conference would have four members on the Board which would be made up of these 12 members.

This plan of co-operation would not affect the work of any standing committee of the National Conference. Those that have reported here today, the Research Council and others, would go on the same, but would report only once in two years unless report was printed in the Journal or in other special publications.

Turning now to the financial aspects, we suggest the following plan: There shall be annual dues of \$3.00 for all members. In any one year two-thirds of this shall go to the organization which is meeting that year and the one-third to the organization which does not meet that year. Consequently, if next year the National were meeting it would receive \$2.00, while the Sectional Conference would receive \$1.00 for each member in its district. The following year the amounts proportioned would be interchanged. Each Conference would get \$3.00 during the two years. This would result in our having every supervisor connected with either organization become a member of both organizations. For the year of the National meeting all would receive the Proceedings of the National organization. For the year of the Sectional Conferences, every member would receive one volume containing the Proceedings of all the Sectional Conferences bound together.

Here, then, is the plan. We realize

a total of eight representatives from there are many ideas to be stated in regard to it. We, therefore, suggest with regard to action that you as a National body receive this report this year and take it under consideration for an entire year. At the end of that time our President shall transmit officially to the Sectional Conferences, which now exist or shall be formed, as complete an account of this proposed plan as possible, requesting that they may take it up for consideration at their meetings. In addition to this, we suggest that there be devoted two pages in the Journal for the free discussion throughout the year of every side of this problem. The communications received shall either be printed in full or summarized. At the end of each issue there should be a summary of the discussion up to that point. In this way, through discussion here, through discussion in the various Sectional Conferences, and through discussion in the Journal throughout the coming year, abundant material should be developed for some action a year hence. Next year three delegates from each Conference shall meet with the delegates of the National, and as a result of all this discussion make a final report. If there be such agreement that we can begin with next year to put this into effect, well and good. If there must be another year for discussion, well and good. Eventually, we must work out a plan which shall make our Conferences more valuable than they are at present.

PETER W. DYKEMA,
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"SCIENTIFIC TESTS AND MEASUREMENTS APPLIED TO MUSIC"

By JACOB KWALWASSER, M. A.

Head of the Department of Public School Music, State University of Iowa

From the beginning of the testing movement, the music teachers of our country have fought tenaciously, any inroads of the so-called sacrificial efforts of our educators to measure what was being done with music in the Public Schools and as a result we have a problem which is giving us much concern at present. In answer to a questionnaire, many school boards in Iowa report that music is a waste of time and money. Children are graduated from Junior High School with nine years of music back of them, unable to read a simple song at sight from notation.* School authorities are much concerned with the fact that after so many years spent in study, the accomplishment is not commensurate with the time and money spent on this subject. Little wonder then that Prof. Bobbit in his recent book on Curriculum Making gives music very little place in the school program.

Let us look squarely at the situation as it really exists. The old school believed in rigorous training in sight-singing and they, therefore, were accused of teaching something other than music, while the new school places music appreciation and joy in song above training in sight-singing. Without measuring results obtained, neither school knows very definitely just what is or has been accomplished. While it is true that music is generally required in the grades, failure in music does not interfere with promotion. This may be attributed to the fact that the school principal knows that musical accomplishment in the grades is not being measured with the same accuracy as accomplishment in the other school subjects. In what other

group in respect to innate musical capacity and accomplishment? It is safe to say that in no other school subject do we find such a condition.

I firmly believe that the standardized music test is at present one of the best aids the music teacher can employ to raise the standards of school music. Some people have expressed a fear that in testing, the standards of the mythical average school will predominate and that if we adhere to a policy of such standards, the level of the superior schools will be brought down. No, a reliable test neither levels up nor down, for in order to be reliable it must measure with a high degree of accuracy, a very wide range of talent. Tests which are reliable must be able to detect the superior as well as the inferior. They must be difficult enough and at the same time easy enough for both upper and lower two or five percent, and measure everything in between these limits in addition.

Standardized tests are not panaceas for all educational inadequacies but they are invaluable, if properly used and interpreted in producing desired results. The supervisor may learn by means of the test whether the results obtained are particularly superior or inferior, and by the same token whether the instruction given is superior or inferior, for standard tests are objective and definite. The score has meaning and permits of definite comparisons. By means of tests definite goals may be set up for attainment, and progress measured. Groups may be classified according to ability, and those needing special training discovered. Weak points in the course of study can be detected and methods of

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At the request of Professor Peter Dykema, member of the Research Council and chairman of the committee on tests and measurements, I am submitting the following bibliography which may be of interest to the supervisors of the country. This bibliography is incomplete and will be augmented from time to time by additional material. It includes a list of works which the writer has found valuable on the subject of reactions to musical stimuli, both physiological and psychological. A group of tests is also listed at the end of this paper, including three very significant types of tests which have been found of value in measuring musical capacity and accomplishment.

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Mosher Accomplishment Test, R. M. Mosher.

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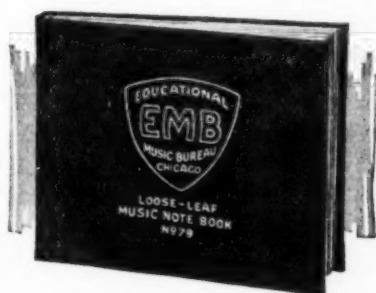
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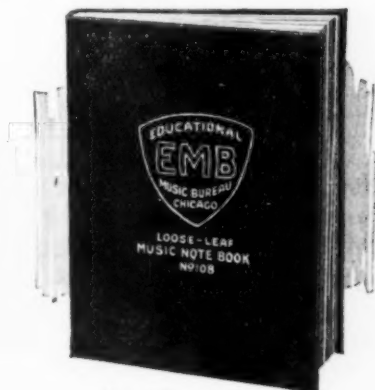
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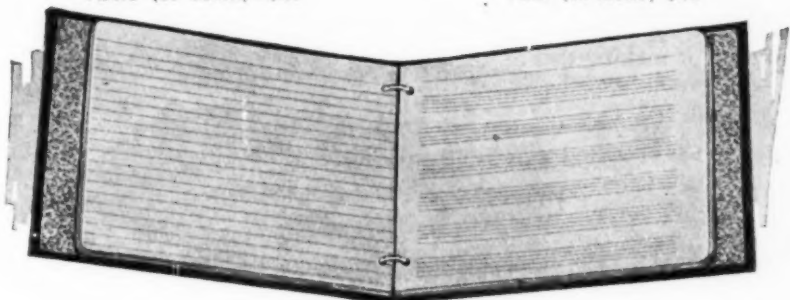
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Another little suggestion. Should you change your position, won't you please send me your new address so I can keep my mailing list up to date. This is very important because we shall have much to mail you in the fall.

ALICE E. BIVENS,
President.

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MORNING

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AFTERNOON

1:30-3:00 Demonstration of work in Colored Schools.

EVENING

6:00 Meeting of officers.

8:00 Concert by Combined Choruses from Colored Schools and Community.
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TUESDAY, NOVEMBER 18

MORNING

8:30 Business Meeting: Election of Officers and Place of meeting.
Vocal music in schools as an objective.

9:15 Demonstrations, Grades I-VII.

11:30 Round Table, Elementary School problems.

AFTERNOON

2:15 Singing by conference.

2:30 General Session with addresses.

6:00 Buffet Supper, Ballroom, Robert E. Lee Hotel.

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EVENING

- 8:00 Concert, Children's Festival Chorus.
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WEDNESDAY, NOVEMBER 19

MORNING

- Music Appreciation an Objective.
9:00 Demonstration: Appreciation work in
 (a) Primary Grades.
 (b) Grammar Grades.
Instrumental work an objective.
10:15 Piano Class Work.
10:45 Class work in Orchestral Instruments.
12:00 Ensemble Grammar School Orchestras.

AFTERNOON

- 2:00—Singing by Conference.
2:10 Paper and Discussion, Music Appreciation.
3:00 Discussion, Piano Class Work.
3:30 Discussion, Instrumental work in classes.
EVENING
5:30 Informal Reception and Supper, Salem College.
6:45 Program of Moravian Chorals, Salem Church Band, Salem Square.
8:00 Concert, Winston-Salem Festival Chorus and Civic Orchestra. William Breach,
 Conductor.
10:00 Reception and Dance, Ball Room, Robert E. Lee Hotel.

THURSDAY, NOVEMBER 20

MORNING

- Music in High School.
9:00 Demonstration.,
 Theory.
 Appreciation and History.
 Voice Training in Class.
11:00 Concert by High School Music Organizations.

AFTERNOON

- 12:30 Luncheon, High School Cafeteria.
1:30 Round Table, High School Problems.
2:30 Co-ordination of High School and College Music.
Committee Report.
Discussion.

EVENING

- 7:00 Formal Banquet.

FRIDAY, NOVEMBER 21

MORNING

- 9:00 Singing by Conference.
9:10 Address: Music in the Schools, a Community asset.
9:45 Contributing community factors in promoting Music in the Schools.
 Civic Clubs.
 Parents-Teachers' Clubs.
 Women's Clubs.
 Music Clubs.
 Civic Music Commissions.
 Chambers of Commerce.
10:45 Music in Rural Communities.

AFTERNOON

- 2:00 Addresses.
3:00 Final Business Meeting.

EVENING

- 8:00 Community Music Demonstration.

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MESSAGE FROM THE PRESIDENT-ELECT

Fellow Supervisors:

The Seventh Annual Conference of Eastern Music Supervisors has passed into glorious history carrying with it memories that will linger long with everyone in attendance — memories of the hospitable city of Rochester, which is developing in a remarkable way a big scheme of music education—memories of a genial Charlie Miller and his efficient corps of assistants and teachers, — memories of some of the finest instrumental and vocal work we have ever seen in the public schools—memories of old friends and the pleasure of taking them by the hand once more—memories of our first woman President, Miss Louise Westwood of Newark, New Jersey, under whose careful and painstaking direction our Conference has been able to make yet another real contribution for the advancement of public school music.

The new group of officers does not take office until next September, and it will be our pleasure and privilege at that time to present an official message. Quite unofficially, however, and as President-elect, I would like to take advantage of this opportunity to extend a sincere greeting to all fellow



RICHARD W. GRANT
President-Elect

musicians. It is our duty now to look forward towards the next Conference, and to realize that a successful meeting is only the result of the united efforts of every loyal member. The E. M. S. C. was not organized for the exploitation of any one person, clique, or any particular group. It is your Conference, and you will receive from it just as much as you as an individual put into it. The new President-elect is deeply appreciative of the honor

conferred upon him and promises his best endeavors to the end that the 1925 meeting will measure up to the high standards of the past.

In the realm of music today there are movements of deep significance in the process of development, and if we are to grow it behooves us to be alert. I believe there is a tendency among some of us to place a too great emphasis on the petty affairs of organization. By all means there should be loyalty, but a rabid partisanship for one's own conference sometimes throws into obscurity the thing we are all striving for; namely, the betterment of music in this country through the instrumentality of the schools.

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The present day band and orchestra come down to us as the result of evolution from the old-time roving musicians of the middle ages. It is to them we owe the preservation of such tunes and songs of that period as are still extant.

These wandering minstrels traveled about Europe generally as individual entertainers, coming together as "bands," however upon the occasion of fetes, church festivals, and the like. Their instruments were fiddles, bagpipes, fifes, oboes, bombards, (a kind of bass oboe, from which later came the bassoon) trombones, kettle-drums, and zinkens (a kind of trumpet), these last being reserved for occasions of state, however. Queen Elizabeth, for instance, had a State Band consisting of fourteen trumpets, ten trombones, four drums, three rebecs (the predecessor of the violin), one bagpipe, and four tambourines.

the ability of the players increased so

Beginning with the XVII Century that when, heretofore, their playing had been, as we say, by ear, they now began to play from written music and to separate more distinctly into wind-bands and stringed-orchestras. With the invention of the Clarinet—which, in wind-bands, quickly assumed a similar importance to the violin in the orchestra — a new era sets in. The oboe is relegated to a secondary place.

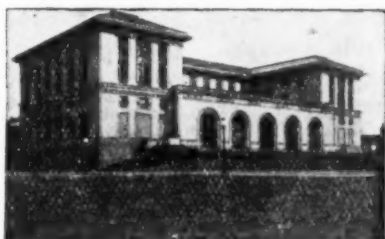
Tenor and bass clarinets and the French horn are introduced, so that, while still rudimentary, the instrumentation begins to assume something of its present form.

The French Military bands, under the influence of the Emperor Napoleon, made such strides in playing ability and increased numbers, that they became, admittedly, the best in existence. The bass drum, cymbals, and triangle were added to the instrumentation. The French horn and trumpets were brought to a greater perfection by the invention of the valve. Saxe, the French maker, though not its inventor, was one of the first to see and utilize the great possibilities of this invention. Saxe also designed a peculiar Clarinet of brass, which he called the Saxophone. This instrument, with its peculiar reedy tone, added greater sonority and bridged the gulf which had heretofore separated the brass and wood-wind sections of the band.

Unlike the early band or orchestra, the modern wind-band, viewed as a popular agent for the improvement of the musical taste of the people, is of the very first importance. The imposing effect which the playing of a well organized and conducted band creates, offers an inspiration to the people which no other form of music can equal.

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It was in 1868 that the celebrated Bandmaster, P. S. Gilmore, organized the great Peace Jubilee, at Boston, Mass., where were assembled the world's greatest singers, players, choruses, and bands. From England came the famous Grenadier Guards Band; from Belgium the well known Guides Band. Russia, Germany, Scotland, Ireland, Sweden, Wales, Italy, Austria, and Spain all sent representative bands. But it was the band sent by France, the celebrated Garde Republicaine Band, that was to revolutionize American band music. This organization had a membership of about ninety players and, in addition to the usual band instrumentation, contained flutes, oboes, English horns, bassoons, and contra-bassoons, alto, tenor and bass clarinets, French horn, tympani, and the newly invented saxophone. Its playing created a sensation. Gilmore at once reorganized the instrumentation of his band in keeping with these ideas so that his became the first real Concert Band in America.

The new instrumentation opened up a new literature to the band. Highly technical compositions — such as the Liszt Rhapsodies, Tannhauser, Freischutz, and similar overtures, indeed, entire Symphonies—which had heretofore been beyond its capabilities, became easily possible. By this time Theodore Thomas had organized his Symphony Orchestra—at that time the only Orchestra for Concert purposes in America but, like the Boston Symphony Orchestra, which came later, its playing was confined to two or three of the larger Eastern cities. Meantime, the Gilmore and later, the Innes, bands were regularly touring the country, playing alike in the larger and the smaller cities of the country—cities that, to this day, have never heard the strains of the Symphony Orchestra. Thus, the wind-band may be said to be largely responsible for the musicalization of our people, and out

of this has come the significant fact of the School Band.

A few years back the School Band was unknown. Today there are scores of them. Some of them play well. Some play less well. But they are all contributing to the people's love for music of the better sort.

It has been happily said by Mr. Gehrkins that "Instruction in instrumental music promises to be one of the most important contributions made by the school to the musical life of our country." How true that is for, even today, the School Band is one of the prominent features of social life. The reason of this is not hard to find. A kid prefers a band to any other form of musical entertainment. How often have you and I, as boys jumped in the lead of a stick-twirling drum major, leading a band proudly up the street. We marched along with him, hoping to be mistaken for the band-leader himself. There is something curious in the psychology of a boy when it comes to his love for music. Did you ever in your life know of one willing to learn to play the piano if he could swap it for a trombone? His musical enthusiasm at this time generally runs to Jazz so that if it had no other mission than to refine this vulgarism out of him and to implant in its place a love for the better sort of music, the existence of the School Band would be amply justified. It can do it. Jazz music is by general consent largely responsible for our present-day jazz ideas and morals. It is a disease that will have to be rooted out of the young folks if we are to return to the safety and sanity of pre-war years. And the School Band can be largely helpful in this. We professional musicians can do our bit in this—and we are doing it. But you reach the disease before it has become chronic in the patient. And you reach him in thousands and at an age where your teaching sinks into his psychology with the weight of an 80-

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ton hydraulic hammer. With School bands playing music of the better sort—as they should—America will be the most musical country in the world in the next ten years. The boy who plays has an asset of both immediate and ultimate value for, aside from the musical benefit, the unusual mental drill which results from his music studies brightens his faculties, so that he is quite often one of the leaders in his class. Such a boy can often get a free scholarship at one of the Military Schools—Culver and the others which have bands. If he goes to a University he not only joins the band but often associates himself with the college orchestra, the earnings of which often pay his way through school.

The playing of the Denver Boy Scouts Band in London, England, some few years back, is responsible for much of the present-day boy band movement. This band won the first place in the band tournament which featured the International Boy Scouts Jamboree over there.

The methods used in bringing this well-known band to its rather unusual efficiency may interest you. It was playing on the street as a marching-band sixty days after the boys got their instruments. It played a concert engagement of one week at the Empress Theatre, Denver, within ninety days of its organization and, inside of eight and a half months it went over to London, and, as I have said, won the first place in the Band Tournament there.

First, of all, the instrumentation was determined, this consisted of two piccolos, four Eb clarinets, twenty-two Bb clarinets, six alto saxophones, four mellophones, ten first cornets, six second cornets, four third cornets, eight slide trombones, four baritones, four tubas, two bass drums, four side drums, and one cymbals. Having determined on the instrumentation, the instruments were bought and assign-



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ed to the boy best fitted for it. The correct assignment of instruments is an important factor in the make-up of such a band. If the teacher's judgment is good in this, he will have gone far on the road to success. If it is bad, he is in for seventeen hundred different kinds of trouble.

Some applications had to be refused because they were tone-deaf, for no matter how badly one may need players, it is against the best interests of the band to accept anyone who is unable to distinguish one musical sound from another. Every applicant was, therefore, required to report for an examination, as which, sitting at a piano, I sounded the note C, first ledger line below the staff. The boy was required to reproduce this note by singing or whistling it. If he succeeded (as he generally did if he had a musical ear) I tried him on the F either above or below the C, according to his singing voice. If he reproduced this second note correctly he was accepted. If, on the contrary, he gave out a note two or three degrees above or below the test note he was given another in the immediate vicinity of the note he, himself, had sung or whistled. If he were tone-deaf he would now switch over to still some other tone. In this case he was refused, subject to a chance to try for a drum position. If, on the contrary, he reproduced the note fairly well, I gave him a second one—usually a minor second or a diminished fifth, and if he reproduced this second note fairly accurately he was accepted.

Sometimes a boy failed because of nervousness. In that case, I tried him out again the following day.

And now, having determined that all those accepted had a musical ear, I examined the conformation of each boy's teeth. If he had four, good, even, front teeth, two above and two below, without an overlap of either in excess of one-sixteenth of an inch, I

assigned him to cornet, trombone, or some other brass instrument. If his teeth overlapped more than 1-16th of an inch or, if he had a protruding front tooth, or any other abnormal factor, which might prevent a mouth-piece lying flat and even against his lips, I assigned him to one of the wood-wind instruments or the drum. To those with thin lips were given Alto, Trombone, Baritone, or Tuba, and in that order. Those with musical ears, but with badly overlapping teeth were assigned to Piccolos, Clarinets, and Saxaphones. Those with impossible teeth were tested for rhythm and, if successful, assigned to Drum. The rhythmic sense was tested by requiring the boy to tap fifty beats with the approximate regularity of the tick of a watch which I held in my hand throughout the test.

The training of the players came next. We were after quick results so that this training was done altogether in classes. I believe in class teaching. It brings about a spirit of emulation, which is of great value where time is a vital factor as it was in this case. To encourage this spirit I offered little prizes—a mute, a book, the right to play a little solo with band accompaniment, and so forth, to the boy showing the best progress during the preceding month.

The classes consisted at first of cornets, trombones, baritones, altos, alto and baritone saxaphones, tenor saxophones, piccolos, Eb clarinets, Bb clarinets, tubas, bass drums, and side drums, 12 classes in all. Each player was furnished with a Book of Instruction. In a few cases the players were given two different books of instruction, this being necessitated by the occasional changes of class groupings. The instruction books used were, for the cornets and altos, the Arban Abridged Methods, the trombones the Langley Method. The baritones were given both Bariton and Trombone

Methods (Langey). The saxophones were each given a Langey Saxophone Book, the Bb Clarinets were each given both a Reinecke Clarinet Book and a Langey Saxophone Book. The Eb clarinets were given the same two books as the Bb clarinets. The tubas and bass drums were each given a Langey Tuba Book. In addition to these, each player was given a Jenkins Beginners' Band Book.

The whole band started as one big class studying the Rudiments of Music which are embodied in the Beginner's Band Book. Meantime, each player was given intensive training in correct tone production, the fingering of his instrument, and, in the case of the brass instruments, the non-pressure method of playing. Each boy was particularly taught to "count his time mentally—not with his foot. He was also taught to count AUDIBLY every quarter-note or half-note rest which he met with in his playing. This, because a failure to observe "rest" signs is one of the most prolific causes of discord and consequent confusion in the playing of a new band. If he is required to audibly count all the rest signs in his lessons he will not be likely to make this blunder in his band-playing. After every boy had mastered the fingering of his instrument, he was given intensive training on the meaning and playing of the dotted note. With this knowledge the class was given some simple melodies to play, the first of these being America. From this they progressed to more difficult but well-known tunes, as, for instance, Way down upon the Suwannee River, Columbia, the Gem of the Ocean, etc.

Meantime, the sight-reading work had been pushed with such vigor that each boy was now able to take down and reproduce with fair accuracy on music paper from my dictation, a bar of music, which I would sing or play

(Continued on Page 62)

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Book and Music Review

Conducted by WILL EARHART, Pittsburg, Pa.

Keyboard Harmony. Carolyn Alden Alchin. Published by C. A. Alchin.

This work is to be published in three parts, of which Parts I and II only are off the press at this time. They are valuable little books, and presage a complete work of very great worth.

Miss Alchin's "Applied Harmony" is well and favorably known. The present work has merits similar to those that made the earlier book popular. Specifically, it is marked by the utmost directness and simplicity of statement, the utmost clarity, and by the way in which it sweeps aside obscuring fogs of difficulty that should never have been present in the study of harmony anyway. I would say that Miss Alchin's work is marked by great common-sense if I did not fear that some who worship music as a mystery penetrable only by means of uncommon sense would thereupon jump to the conclusion that her work lacks a fine artistic basis: and such a conclusion would be as unfortunate as it is untrue.

Particularly happy is the treatment given, in Part II, to non chordal tones, and the harmonizing of melodies. The student will really find that music is being revealed to him through study of these, as well as other sections, of the work. Some other textbooks we have seen, however, have a quite different effect. The student is very, very far from real music when he completes their study: and he is forced to the conclusion that music must be fearfully and wonderfully deep, since, after all his efforts, it is more remote and obscure than ever.

Miss Alchin states that "Keyboard Harmony" is "a work to precede or parallel the study of harmony: also for those who wish only a general, practical knowledge of the subject." The claims are modest. In the hands of a wise teacher the work might well exceed the bounds so described. In any case it should be in the hands of every teacher: and many of these will see that it then gets into the hands of their pupils.

The Christian Festivals in Song: II Easter Morn. Samuel Richard Gaines. C. C. Birchard Company.

This is a short anthem which takes, as the composer states in a foreword, the form of a fantasy on well-known Eastern melodies. It is for mixed voices and organ, with a very effective violin obligato. The piece will make a fine impression because of the beautiful, impressive and musicianly way in which the composer has introduced and managed his old material. So long as the composer's effort is so directed (which is most of the time) the result is admirable.

Easter and the Forty Days in Scripture, Art and Song. Edith Lovell Thomas. C. C. Birchard & Co.

It is a pity that this publication did not arrive in time for as busy a man as the reviewer to make comment upon it in an earlier issue. It deserves wide use: and the world would be better for its use.

The title page announces that it is "A Program for Church and School." It is more: it is a reverent service for

church and school, devout, impressive, compelling.

The work introduces lantern slides, displayed during the singing of hymns, that depict episodes of the biblical story and the joyous Easter blossoming of an awakened world. Wherever paintings of the masters were available they have been made the subject of the slides. Fra Angelico, Veronese, Della Robbia, Burns, Jones, Rembrandt, Rubens, Tissot, and others are thus made to contribute of their genius.

The music, like the pictures and texts, is drawn from the world's legacy of devotional expression. Beethoven, Palestrina, Handel, Stainer, Mendelssohn, and the music of the early church are represented, not by transcriptions, but by faithful excerpts. Congregation, choir, a chorus of women's voices, and organ and trumpets participate in its presentation.

Responsive readings and lines by a reader, who takes the place of the narrator in oratorio, are included. The whole constitutes a beautiful and yet a deeply devout act of worship for a community group. Keep it in mind for next year.

Songs for Little Children. Poems by Robert Louis Stevenson. Music by Marvin Radnor. Marvin Radnor, Publisher.

Stevenson's Child Garden of Verse still continues to tempt the composer. It may be that these verses will some day be convincingly wedded to music—but the prospect is doubtful. It is not that composers are lacking in ability, but that the verses, for all their charm, are peculiarly lacking in tonal and musical suggestiveness. In elusive, unanalyzable ways they are different from the verses that woo the musical temperament. Their salient characteristics are expressed better in speech than in tone:

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P. C. HAYDEN
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The songs in this volume represent a very good attempt at wedding incompatibles. Many of the tunes are attractive, most of them have some traits of originality. These traits are not fundamental, and in cases are so frequently in evidence that they assume the aspect of mannerisms—as, for instance, starting the melody on dominant harmony (implied) when the first beat is unaccented,—but they impart some freshness to the book. Waltz rhythms are rather much in evidence, for a book that aims to express the naive simplicity and directness of childhood, and the duplication of the melody in 'cello register is perhaps too frequent. On the other hand, there are many touches of strength of thought and interest of design: and as these appear whenever the words invite music, one feels that the composer generally rose to his opportunities. At any rate, the songs at least equal other settings of Stevenson's verses that the reviewer happens to know, and as a vehicle for getting those verses before children—if they must be sung—the book is useful and is to be commended.

Modern Music and Musicians for Vocalists. Edited by David Scull Bispham and Winton James Baltzell. The University Society, Inc. In Two Volumes.

Those who know the publications of

The University Society—and that is a great multitude—may be somewhat prepared to meet with a work such as this: others, if others there be, will probably be astounded.

The work is one of extraordinary scope and magnitude. To the singer, the teacher of voice, the serious student of voice, it is what the Encyclopedia Britannica is to the intellectual of general interests. It is not a method, it is not for self-instruction: but it is a compilation of the wisest and best things that have been written about the voice, the best thought that has been evolved with respect to the development of the singing voice, and the best musical material that has been devised for bringing about improvement in vocal artistry. And all this is assembled, organized, edited, by men whose names are a guarantee of authoritative knowledge, keen understanding, conscientious carefulness, and inflexible adherence to high ideals.

The work is much too large to review in detail in these columns. Perhaps one can best give an idea of its character by saying that it contains, progressively arranged, all that the singer needs to know about music and voice, and all the material he needs for practice that extends to the highest reaches of his art: and this material is analyzed as to the manner of its performance by a master teacher, coach and singer.

THE JOURNAL FUND

During the past year members of the Music Supervisors National Conference have contributed a sum of money equivalent to **THREE AND ONE-HALF CENTS PER MEMBER** for the 2,150 members registered. Does this sound like good support for your official organ? It is doubtful if any member of the Conference would willingly give up the Journal if a subscription fee of \$1.00 were imposed, but we neglect to send a contribution. The Journal has been self-supporting in the past, but the time has arrived when further developments must be made if we are to serve the **CAUSE OF PUBLIC SCHOOL MUSIC** adequately, and we are calling upon our readers to respond by sending in a contribution today. If you are a member of the Conference you will appreciate this need, and if not a member, then you should be willing to do this much for the cause.

BULLETIN NO. III

Bulletin No. III is off the press and ready for distribution. This bulletin contains the report of the Educational Council made at the Cleveland meeting on the STUDY OF MUSICAL INSTRUCTION IN THE PUBLIC SCHOOLS OF THE UNITED STATES. The Council spent a great deal of time in preparation of material in this report, and more time and money are represented in printing the bulletin. Bulletin No. III should be in the hands of not only every supervisor and teacher of public school music in the country, but every supervisor should see that a copy is placed at the disposal of his superintendent. It will assist in solving many of the problems and questions which come to the school executives. Copies of this bulletin may be had by sending TEN CENTS PER COPY to the Journal office.

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MUSIC FOR EVERY CHILD

(Continued from Page 16)

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Last year the school added a Band department and there are now three bands with sixty players in each.

Mr. W. C. Sicker, the principal, has promised to add an orchestra department and a piano department in which all instruments will be taught at public expense. A voice department on the same basis will also be added.

I have seen many similar trade, vocational and technological schools but most of them offer no music at all. In discussing this question with Mr. Sicker, he granted that many of the courses offered were included because of the fundamental need of teaching young people how to make the home attractive; and he agreed unequivocally that music presented wonderful opportunities for making home life more congenial. For this reason Music is to have a prominent place in Milwaukee's model vocational school.

Here you have the paradox of a vocational school that recognizes the cultural value of music! Then what about the vocational value when the U. S. Census statistics show that, with but three exception, more people earn their living in the music profession than in any other? (Table 6.)

Why Deny Music Its Place?

What then shall we say of Public School officials who deny the right of children to a musical education, when training, both cultural and vocational in every conceivable subject is offered, at public expense, by the public schools and universities? Is it fair play to the musically talented child living in a democracy?

What alibi, what excuse, is there for the Public High Schools and the State Universities that still withhold the privilege of a musical education from children who are musically inclined, musically gifted, and desire to develop a cultural knowledge of music, or to follow music as a profession?

The Shadow of Tradition

How long must our children remain slaves to the traditional conceptions of our University and High School administrators? How long must our girls break their heads over Algebra, Geometry, Latin, and other subjects that prove useless to most of them, that they loathe and despise forever after? Will higher mathematics make these girls better companions for their husbands, better mothers for their children? Why don't we give them more Music, Literature, Dramatics, or Art—more training in activities that they can use through their whole lives?

The University has exercised its despotism over the High School too long; in turn, the High School has cast its shadow of tradition over the elementary schools. How long will the people tolerate it? Not any longer when they are told the economic facts.

Educational Statics

What are the facts? The statistics that I have been able to assemble to date are embodied in the pamphlet of Educational Statistics which you hold in your hands. No one can study these figures without wondering why things remain as they are. There is only one answer, and that is the inertia of the so-called "human" race—in common terms its laziness. In their long suffering the people will stand for anything, rather than use their brains to think for themselves. They will tolerate any injustice rather than do something to correct it. They remain content, like flocks of sheep, to follow a few leaders. They permit the politicians to control the schools.

The only way by which we can hope to gain a wide recognition of music in our schools and colleges is to develop scientific leaders who will get the economic facts and present them to the people in such clear and

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logical terms that they will demand more thorough musical training for their children. It must be remembered that it was popular demand that forced every new study into the curriculum.

The following statement is quoted from the Department of Superintendence Year Book, of the National Education Association: "We should do publicly all those things which we can best do publicly. If greater returns can be obtained from using a dollar's worth of economic effort in collective public action than can be obtained by leaving it in the pockets of people to be privately spent, it is merely common sense to spend that dollar collectively."

There is a real demand today for practical education. The world is tired of traditions and theories. We want the kind of education that will function in the lives of our girls and boys. It does not follow, however, that higher mathematics, for example, which is useful to the boy who will become an engineer, will ever benefit the boy who is to become a jurist or a journalist, or the girl who is to become a pianist or a singer.

Stones for Bread

Curiously enough, the average university entertains no such practical views; it is steeped in theories and in traditions. In California, I have a personal friend whose niece is attending the state university. She has a beautiful voice; she wants to study singing and piano accompanying; she desires to become a Supervisor of Music. What does the University offer her? Latin, Mathematics, Zoology, some sight reading and paper harmony! No work whatever in practical music is available! She is compelled to pay exorbitant fees to private music teachers, and to run the risk of vocal malpractice, while her fellow students have the opportunity

to study any other subject under the sun with the best university professors at public expense! She asks for bread and they give her stones!

Milwaukee Normal Breaks Traditions

Six years ago the Milwaukee State Normal School offered a three-year course for Music Supervisors, but to complete the course, our students were compelled to pay private tuition fees for their practical training in voice, piano and orchestral instruments. These extra fees amounted to \$280 annually, while, on the same floor of the same institution, the Art students, preparing to become Art Supervisors, paid only \$28 per year. After four years of fighting on my part, the Board of Regents decided to pay these instructors out of state funds. Today, Milwaukee Normal offers a four-year course for Music Supervisors with three weekly lessons in voice, piano, and orchestra instruments, with total fees of only \$40 per year.

Half a Loaf

Some Universities make a bluff at offering "half a loaf" of music under several disguises and subterfuges. Under one plan, they affiliate with a private conservatory, where students may study practical music at private tuition rates and at personal expense; under the other plan, when there is any, they offer class instruction in harmony, counterpoint, orchestra, composition, and music history, but allow the students to shift for themselves when it comes to the development of the art of singing, or in the mastery of the piano and orchestral instruments. They do this complacently, while at the same time they develop practical skill in all other Arts and Sciences and in the various professions of Law, Medicine, Dentistry, Engineering, Commerce, Agriculture, and the like.

It is most enlightening to study the census figures of the number of persons engaged in the different professions, and to compare the number of degrees given by the universities in a single year in those fields of learning. (Tables 6-7.)

"Passing the Buck"

The Universities dictate to the High Schools what they shall teach; the High Schools follow blindly by forcing elementary school children to study in preparation for High School, in further preparation for the University, instead of in preparation for life!—a "House that Jack Built" procedure! In modern slang, this is called, "Passing the buck." It would be ludicrous, were it not tragic. This domination persists in spite of the fact that, in 1920, there were only 2.6 per cent of all school children in all the universities, and only 10.2 per cent in all the High Schools, against 87.2 per cent in the elementary schools. Less than one per cent of all the pupils in the elementary and secondary schools complete the four year high school course, and less than half of these go on to higher institutions of learning! Should we not, then, seek out the ninety-and-nine and leave the one college sheep to graze in solitary contentment? And even in the case of this solitary One, the educational diet is unbalanced because Music is lacking. The children have been made to conform to the schools; is it not time that the schools be changed to fit the needs of the children?

The Economic Facts

It will be probably safe to trust economic facts and figures in deciding as to what is of fundamental importance. The dollar, because it is the means of satisfying certain human wants, is a fairly accurate measure of value. If people really want a com-

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modity or a service they usually will pay for it if they can afford it. If the budget is poorly balanced, if luxury, waste and crime claim too great a portion, that must be charged to ignorance and to indifference, attitudes that can be corrected only through education.

The Economics of Music

A comparison of table 4 with table 7 shows that, in 1920, we spent more for music than the total receipts for all purposes, including sites, buildings, equipment and instruction of all elementary and secondary schools! That we spent one-half as much for private music instruction alone, as we spent for instruction in all other branches, of all elementary and secondary schools, public and private! More for pianos alone, or for phonographs alone than for all sites, buildings and equipment!

A comparison of table 5 and table 7 shows that nearly four times as much was spent for music in all its forms, as the total receipts from all sources, for all purposes, of all the public and private universities, colleges and professional schools; that we spent more for music instruction alone than the total receipts of these higher institutions; and yet, they ignore the tremendous economic, sociological, cultural and vocational importance of Music by denying it an equal place in their curricula along with other subjects, many of them of demonstrated secondary importance.

The Poor Must Do Without Music

The greatest injustice in all this lies in the fact that these enormous sums for music are spent primarily by families that can afford the expenditure. The vast majority of children who possess musical talent cannot afford the luxury of private instruction; they are compelled to go music-hungry through life because the schools deny them the privilege of

music training on the same basis with other studies.

How Rochester Pays

Mr. Miller of Rochester, tells us that in his city of 317,000 population with 48,000 school children, ten thousand parents pay out annually \$720,000 for private piano instruction. This is an average of \$72 per pupil per annum for one hour's instruction per week as compared with \$40.90 per pupil per annum in the elementary schools, and \$51.94 per pupil per annum in the secondary schools for instruction in all the other subjects combined. This is a little over two dollars per year per capita of Rochester's population. Note that less than one-fourth of the children have this opportunity. Twenty-five thousand of these children have pianos in their homes. Possibly they would all study piano if they could afford it. We should then have 2,500 classes of ten pupils to each class at a cost of two dollars per class hour. \$5,000 per week, or \$180,000 for the school year of thirty-six weeks. This is about fifty-seven cents per year per capita of population. This would mean a yearly saving of \$560,000 to the people of Rochester and it would provide piano instruction for more than double the present number of children. Furthermore, they would all progress faster because of standardized teaching methods and because the group plan provides the fundamental stimuli of competition and emulation.

How the Conservatories Will Benefit

Private teachers and conservatories need not fear this invasion of instrumental instruction in the schools. When state universities and public high schools were first established, the private institutions feared it would ruin them. Look at tables 1 and 5 and observe the lead of the private colleges over state institutions both in

attendance and in financial receipts! More widespread instruction in music fundamentals will have precisely the same effect on private conservatories, by stimulating the demand for higher forms of training.

Forward Steps

We are prone to point to the progress music has made in the past ten years because some schools now give credit for music studied outside of school hours, with a private teacher at private expense. It is indeed, a forward step, but how weak and halting! How pitifully inadequate, how unjust to the musically gifted who have not the means to pay for private instruction!

More recently a second step has been taken by a gratifying number of schools where instrumental classes are now offered with credit inside of school hours—provided, that the children will pay the cost of this class instruction, ranging from ten to fifty cents a lesson.

Then we are told about the Music Settlement Schools, established for the poorer children. Commendable charity, but is the right to a musical education in this free republic to be met by charity? We Americans want no charity—we want to stand, independently, on our own feet!

Steps forward indeed, but why this tantalizing temporization? Why these stubborn subterfuges, these weak com-

promises with this wonderful, glorious Art of Music of ours? Why "in the name of Jehovah and the Continental Congress" do we not demand an unconditional surrender? Why, in this democracy, can not the musically talented boy or girl have a free and equal chance with all the rest? Why should these children be forced to pay for music instruction when all other instruction is free?

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It comes from the women who spent three-quarters of a billion dollars in 1920 for cosmetics; from people who spent two billions for candy, confections, ice cream and soft drinks! This wail for lower educational costs goes out from those who spent another twelve billions for luxurious foods and beverages, for expensive hotels, pleasure resorts, races and gaming tables!

What of the billions spent for pleasure cars and joyriding? The 1924 Report of the Educational Finance Commission, shows that of total state government expenditures the percentage for education in 1920 had decreased to four-fifths the amount in 1910, while the percentage for highways in 1920 had increased to five times what it was in 1910.

How Much is Spent for Education?

Of our total income in 1920 we spent but 1.6 per cent for all forms of public education. In order to double this amount we should only have to balance our budget a bit more wisely by slightly reducing our expenditures for crime, waste, and luxuries. The enormous cost of highway construction should be paid by a weight and mileage tax assessed upon those who use the roads, the owners of auto cars and trucks. This would quickly release several billions of state taxes now going to build roads for the improvement of our schools and the chances of our boys and girls to become useful citizens. Speaking of crime, Wm. J. Burns, the great detec-

tive and criminologist, said this: "Show me a city with a maximum of good music, and I'll show you a city with a minimum of crime."

Better Teachers Needed

A glance will easily convince any fair minded man that our schools need improving, that the crying need is for better trained, better paid teachers. One million children taught by seventh and eighth graders! Five million children taught by untrained teachers in their teens! Ten million children taught by teachers without special preparation! Fifteen million children who have no music in the schools or in their homes! Three-fifths of our children denied the happiness that music can give, that is theirs by divine right!

I ask you, can you know these facts and be content to sit idly by without lifting your voices in protest? Without taking every possible opportunity to correct this injustice, this inequality of opportunity? Will you remain satisfied that under-trained teachers shall train our children because teaching is grossly underpaid, because the average school teacher earns \$861 a year when brick layers, carpenters, lathers, earn \$5,000, when common unskilled laborers earn \$2,000 per year?

Higher Music Standards Needed

Music is poorly taught in our schools today because our grade teachers lack music training and because even many of our Supervisors lack adequate preparation. It is the direct obligation of our Teachers Colleges and Universities to offer four-year Music courses with suitable degrees to those who are to become Music Supervisors. A higher standard of musicianship and better salaries are needed to put Public School Music on a proper basis.

Where Do YOU Stand?

Where do you stand in the table of

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income statistics? (Tables 11 and 12.) What inducement is there for intelligent, capable persons to enter or to remain in the teaching profession? To be sure, there is the reward for service, the satisfaction of having served humanity. But even the Great Master said that "A laborer is worthy of his hire." A teacher must live. Her culture entitles her to somewhat more than a mere livelihood; she should have the means to afford good books, to attend the best plays, to hear good music. She must have this cultural environment in order that she may be the inspiration to our boys and girls that a good teacher should be.

Make Music Function

We can have greater recognition of our services to society if we will organize, co-operate and co-ordinate our efforts to these ends. A great movement needs a plan, a national organization and workers to co-operate in working the plan.

We must, first of all, make ourselves worthy of greater recognition. We must see to it that the music work in our schools functions so vitally in the community that its great civic and social values cannot go unnoticed. We must invest in ourselves by study and self-improvement; we must apply our skill more intelligently that it may bring practical results; we must co-operate more tactfully with our colleagues and our superiors.

The Co-ordination of Music Forces

We must seek to co-ordinate more completely all those forces that now exist to promote the cause of education and to realize the dream of a Musical America. This means a closer affiliation with the National Education Association, with the National Music Teachers' Association, with the National Federation of Musical and Women's Clubs, with the Civic, State and National Parent-Teachers Associations, and other organizations

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The American people have shown by their vast annual expenditures for private music instruction that they want this service. Taking Rochester as a typical example, the facts show that it need cost them about one-fourth as much as it does now, by teaching music in classes in the schools, at the same time opening the

door of Music to all of the children.

It is your obligation to bring these facts to the attention of the patrons and of the school authorities. When the people demand of the schools that all children who desire it shall have free Music instruction, the schools will be forced to supply it.

Twenty-four million children look to you for greater opportunities in Music. It rests with you to realize, in fact, as well as in name, our slogan, "Music for Every Child." It depends upon whether or not we shall realize Abraham Lincoln's ideal "to give to every child a fair and equal chance in the race of life."

TABLE 1

TOTAL SCHOOL ENROLLMENT (1920)

Reports of U. S. Bureau of Education (1918-1920)

Elementary Schools	20,894,171	87.2%
Secondary Schools	2,430,324	10.2%
Higher Institutions	625,241	2.6%
<hr/>		
Total in Schools	23,949,736	100 %
Public Universities	181,460	29. %
Private Universities	295,415	47.2%
Public Normal Schools	148,366	23.8%
<hr/>		
Total in Universities	625,241	100 %

TABLE 2

HIGH SCHOOL ENROLLMENT (1920)

First Year	732,434	39.5%
Second Year	520,198	26.6%
Third Year	378,583	18.8%
Fourth Year	316,931	14.7%
High School Graduates	230,902	1.0%
Continuing Education	94,533	.4%

TABLE 3

ENROLLMENT IN HIGHER INSTITUTIONS (1920)

Preparatory Departments	59,309
Collegiate Departments	341,082
Graduate Departments	15,612
Professional Departments	67,131
First Degrees Granted	38,552
No. Pupils per teacher in High Schools.....	20.5
No. Pupils per teacher in Universities	11.0

TABLE 4
EXPENDITURES FOR EDUCATION (1920)

Elementary and Secondary Schools		
Salaries of Superintendents, Principals and Teachers.....	\$613,404,578	59.2%
Sites, Buildings and Equipment	153,542,852	14.8%
All other Purposes	269,203,779	26.0%
	<hr/>	
	\$1,036,151,209	
Average Teacher's Salary	\$871.00	
Average Annual Cost Instruction per pupil.....	40.90	
(25 hours per week)		
In High Schools	51.49	
Average Annual Cost of Music Instruction per pupil	72.00	
(1 hour per week)		

TABLE 5
RECEIPTS OF UNIVERSITIES, COLLEGES AND PROFESSIONAL
SCHOOLS, PUBLIC AND PRIVATE

Tuition Fees	\$ 40,103,503	16.6%
Board and Room	22,838,406	9.5%
Productive Funds	26,165,860	10.9%
State and City	52,821,194	22.1%
Federal Government	12,782,944	5.3%
Private Benefactions	65,286,159	27.2%
Other Sources	20,143,928	8.4%
	<hr/>	
	\$240,141,994	100%
Public Institutions	\$ 91,304,185	38%
Private Institutions	148,837,809	62%
Total income per University student	\$363.00	
Average student fees	95.20	
(This includes private universities)		

TABLE 6
UNIVERSITIES AND COLLEGES

Degrees Conferred in 1920 Compiled from Report of U. S. Bureau of Education (1920)		Professions in 1920 Compiled from U. S. Census Report 1920	
Arts and Sciences	28,064	College Professors	42,882
Architecture	233	H. S. Instructors	116,904
Chemistry	732	Architects	18,185
Engineering	4,360	Chemists	32,941
Journalism	98	Engineers	136,121
*Music	382	Journalists	34,197
(Private 251)		Musicians	130,265
(Public 131)			
Theology	588	Ministers	127,270
Law	3,273	Lawyers	122,519
Medicine	2,806	Physicians	144,977
Dentistry	865	Dentists	56,152

TABLE 7
Music Degrees Granted by State Universities (1920)

Illinois	8	Pennsylvania	9
Iowa	5	South Carolina	7
*Kansas	38	South Dakota	1
New Mexico	1	Washington	13
New York	19	Wisconsin	10
North Carolina	10		
Oklahoma	10		
			<hr/>
			131

*Including Fine Arts

TABLE 8
EXPENDITURES FOR MUSIC 1919

Compared with 1914

Based on price indexes, Musical America's estimates for 1914 and
U. S. Bureau of the Census for Manufacturers, 1920 Report

	1914	1919
Church Music	\$ 55,000,000	\$110,000,000
Brass Bands	35,000,000	70,000,000
Theater Music	30,000,000	60,000,000
Concerts	30,000,000	60,000,000
Opera	8,000,000	16,000,000
	<hr/> *\$158,000,000	<hr/> \$316,000,000
*(Musical America's Estimate)		
*Pianos	\$135,000,000	\$200,000,000
*Organs	10,000,000	10,000,000
*Other Instruments	7,000,000	25,000,000
*Phonographs	65,000,000	300,000,000
*Sheet Music and Books	10,500,000	20,000,000
Music Journals	3,500,000	7,000,000
(U. S. Census Reports)		
Music Instruction (estimated)	220,000,000	300,000,000
	<hr/> \$609,000,000	<hr/> \$1,178,000,000
Total for Music		
*Retail Values.		

TABLE 9
**VALUES OF PRODUCTS (1921)
Report U. S. Census Bureau

Wheat Crop	\$ 754,834,000
Corn Crop	1,297,213,000
Potato Crop	398,362,000
Food Products	7,849,607,951
Textiles	6,960,927,643
Leather	1,544,185,251
Iron and Steel	5,601,293,417
Lumber	2,429,512,592
Stone, Clay, Glass	1,018,603,766
**Wholesale Values.	

TABLE 10
LUXURY EXPENDITURES

From statement by the U. S. Treasury Department, June 15, 1920

Tobacco	\$ 2,111,000,000
Candy, Confections, Ice Cream, Soft Drinks	1,950,000,000
Theaters	800,000,000
Cosmetics	750,000,000
Other Luxuries—	
Hotels, luxurious foods, services, pleasure resorts, races,	11,750,000,000
	<hr/> \$17,361,000,000
All Government Activities, Except Education	\$ 8,884,614,781
School Expenditures—	
Elementary and Secondary Schools	1,036,151,209
U. S. Bureau of Education No. 29, 1922	
National Wealth, 1920	\$250,578,155,336
National Income, 1920	70,000,000,000
Percent Income for Education	1.6%

TABLE 11
INCOME CLASSES (1920)

Statistics of Income U. S. Treasury Dept.

Average School Teacher for U. S.	\$ 861.	Per cent
Under \$1000	401,489	6.0
\$1000 to 2000	2,440,544	36.7
2000 to 3000	2,222,031	33.4
3000 to 4000	702,991	10.5
4000 to 5000	369,155	5.4
5000 to 6000	137,191	2.0
6000 to 7000	86,030	1.2
7000 to 8000	58,760	.9
8000 to 9000	40,156	.6
9000 to 10000	31,110	.4
All over \$10000	172,359	3.0
Total	6,682,176	
Heads of Families	4,084,244	

TABLE 12

MEDIAN SALARIES PAID TO SCHOOL TEACHERS (1922-23)

Compiled from The Research Bulletin, March, 1923
National Education Association

Cities with Population of	2,500 to 5,000	5,000 to 10,000	10,000 to 30,000	30,000 to 100,000	Over 100,000
Kindergarten	\$1,193	\$1,264	\$1,318	\$1,462	\$1,791
Elementary	1,105	1,200	1,277	1,467	1,876
Jr. H. S.	1,271	1,370	1,439	1,665	2,136
Sr. H. S.	1,469	1,567	1,670	1,917	2,487
Elem. Principals	1,850	1,900	2,008	2,344	3,126
H. S. Principals	2,062	2,502	3,051	3,806	4,400
Vocational Education		2,900	2,433	3,040	3,650
Manual Training	1,865	1,978	2,095	2,610	3,300
Home Economics	1,455	1,511	1,633	2,110	2,725
Physical Education	1,714	1,889	2,117	2,479	3,000
Art	1,385	1,565	1,682	2,055	2,850
Penmanship	1,429	1,457	1,714	2,060	2,500
Music	1,423	1,504	1,766	2,292	2,950

NOTE: The purchasing power of the dollar in 1923 was about 66 cents as compared with 1913.

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THE MUSICAL POSSIBILITIES OF THE WIND BAND

(Continued from Page 45)

on a piano. I now enlisted the services of a phonograph, which played, at first, — in four bar phrases—some simple, well-known melody, which each boy was required to write down on music paper to his best ability.

The boys by this time knew their scales and the technic of correct tone production and the class formations were changed so that they now consisted of trombones and baritones, as one class, alto and baritone saxophones and Eb clarinets (using a *Langley Saxophone Book*), still another, the other classes remaining as before. The cornet and clarinet classes were next subdivided, so that we now had 1st, 2d and 3d Bb clarinet and 1st, 2d and 3d cornet classes so that, as to these instruments, the groupings of the individuals were the same as would be the later band. By this time every boy had mastered the fingering (or, in the case of the trombones, the "positions") of his instrument, together with the ability to read simple music at sight.

They were now brought together as a band, their class instruction in playing and sight-reading, however, continuing as before. The first band work was the playing of scales in unison, some simple, harmonized exercises, "America," "Red, White, and Blue," and other tunes contained in the *Beginners Band Book* and which they had already studied in the classes.

It must be remembered that at this stage of the work the 1st clarinet and cornet players, whose parts consisted of melody, as distinguished from accompaniment, had the easier job. To make these accompaniment parts easier for the poorer players, I now changed the parts around so that the better players were given the second and third parts while the melody parts were given to the poorer players. This

interchange of parts being made frequently, the poorer players had the advantage of hearing the accompaniment parts played by the better players.

One of the stumbling blocks at this time was the inability of the second and third cornets and the first and second trombones to understand and play the "after-beat" accompaniment, which is somewhat difficult for the beginner. Some of the boys picked it up without any great difficulty but to others it seemed next to an impossibility.

I am opposed to allowing a student to count his time with his foot, for aside from its being an evidence of bad schooling, it will later prove a stumbling block to his efficiency as a player. Every player must count his time or he will be useless in either band or orchestra, so that he must be taught to count in his head. The tap of the foot necessarily comes from an impulse of the brain. Why, then, use both brain and foot when the brain alone will suffice: if the foot is used, it soon beats automatically. In this case it beats without the brain impulse and so merely *FOLLOWS* the rhythm instead of directing it. However, in spite of this I used the feet of each boy in teaching him the after beat.

First, I had them repeat with me, rather fast, the words "one-TWO-three-FOUR," each odd number being spoken very softly and each even number very explosively. This was repeated fifty times in march tempo, after which I had them stand up and, "marking-time" first with the left foot and then with the right, again speak the "one - TWO - three - FOUR," but now the soft "one" spoken with the *FALL* of the left foot, the explosive "TWO" with the *raise* of the right foot, the soft "three" with the *FALL* of the right foot and the explosive

"FOUR" with the raise of the left foot. Following this, while still "marking-time," as before, the soft spoken "one" and "three" were omitted, the FALL of the left foot taking the place of the soft spoken "one" and the FALL of the right foot taking the place of the soft spoken "three." Thus, the only spoken counts were now the explosive "TWO" and "FOUR," "TWO" as the right foot was raised and "FOUR" as the left foot was raised—thus, (illustrates).

After ten minutes of this they were required to take up their instruments and PLAY the eighth notes instead of speaking them. Meantime, to make it less boresome, I arranged so that the first cornets played middle C, the second cornets G of the second line, the third cornets E of the first line, the clarinets the same as the cornets, the trombones F (fourth line) and D above the staff and so on throughout the entire instrumentation. Thus, each after-beat so played, sounded the chord of Bb Major. Having gotten them thus far I marched them up and down the room, playing these harmonized after-beats.

In taking up a new band piece, I found some trouble because of the tendency of the players NOT to observe the rest signs in their parts or hold dotted or bound notes or lengthened notes to their full time value. I remedied this as I have already stated by insisting on all quarter or half-note rests being counted aloud, and by never letting go of the sight-reading classes which the whole band attended once or twice each week. By the aid of the blackboard and chalk talks I succeeded in making each boy a fairly fast sight reader. At each of these talks I gave out eight or ten questions which each boy was required to answer on a sheet of music paper at the next lesson but with a small prize to the boy who answered them all there and then. These questions cov-

ered matters contained in the rudiments of music which are embodied in the Beginners Band book I used. For instance, "Show a dotted-half note and give its time value." "Show two measures of 3-4 time, the first composed of three notes (each of a different time-value) and the second of four notes, of which two are of an equal time value, while the other two are of different time-values." "What effect does the dot have on the value of the note which precedes it?" "How many eighth notes may be written in a 1 1-2 bars of 4 4?" I showed them, by Physical demonstration and by diagrams on the black-board, the methods used by a director in beating the time—how many beats (with the direction of each) he would beat for each bar of 4-4, 3-4, 6-8, and 2-4 times, showing the several arcs over which the "stick" would move in beating these several times. Then I would require them to answer such questions as "What is meant by the 'fall' of the beat?" "How many beats are there in a bar of moderato 4-4 time?" "Of 3-4 time?" "Of 6-8 time?" Show by diagrams the directions of these beats. Write out a table showing the key-signatures of every major, and minor key.

I showed them that sight-reading is merely the ability to analyze a given bar of music, that if a boy can analyze one bar, he can analyze a hundred, and so can read music. Each boy was instructed to listen at all times to his fellow players so that if he found himself playing discordantly he would immediately stop playing, even though he were sure everybody was wrong but himself. It is better to start a band off with the playing of the most simple pieces and, preferably, national songs and melodies known to the players. To hasten correct ensemble playing I would assemble the boys in their instrumental groupings all the first clarinets, for instance, then, later, the

second clarinets, the first cornets, the second cornets, and so on and read over to them(either by singing or playing on the piano, in phrases of 16 bars, the part to be played by that particular instrumental group. Each boy was required to follow with his eye each note as it was sung or played, following which it was not difficult at the next band practice for each boy to play his part in this particular piece. In this way the band digested and played the whole of the Beginner's Band Book, whereupon I progressed them to the advanced band book, this containing some easy overtures, waltzes, and marches. Next came an "Encore" Band book which contains some good concert music. These together with a book of two-step marches of good quality, brought them to a point of ability where the band could play, fairly well and at sight, music of the grade of Poet and Peasant, Light Cavalry Overtures, Grand Operatic Selections, etc.

Badly schooled players will lack tone, playing endurance and will be unable to play the higher tones of their instruments. The band will, as a result, lack sonority. There is no "knack" in playing an instrument. The only knack comes from good teaching and conscientious practice. No manufactured device will cure pressure playing or help a player to get the higher tones of his instrument. Some of the published books for self-instruction are valuable if backed up by the teaching of a competent instructor. But, without the assistance of such a teacher, books are of little value, for the student will almost surely and quickly acquire playing faults that will stop his further progress.

The trombones in all bands should be slide trombones, and the players, together with the baritones and tubas should be required to read and play in the bass clef. The slide trombone is no more difficult to play than are the

valved instruments. The chief difficulty for the brass instrument section is the inability of the player to grasp the difference between one register of his instrument and another. Every brass instrument gives out seven different sounds without the use of valve, or slide — the overtones, as we call them. If he has no musical ear the player will, in nine cases out of ten, therefore, play a higher or a lower tone than the note called for by his part. The playing of interval exercises will help to overcome this trouble, which results from a lack of ear training. One of the initial difficulties with the clarinets comes from the inability of the players to completely "cover" the holes necessary to be covered for this note or the other. By using the Boehm System Clarinet, which is the only kind you should allow in the band, this difficulty will be largely avoided, and you will find the progress of the wood-wind players even faster than the brass players. As important almost as the playing, is the care of the instruments. Without such care the valves and slides of the brass instruments, and the pads, reeds, and springs of the wood-winds will be out of commission half the time. Detailed, printed instructions showing how to avoid such troubles should, therefore, be given each player.

The tonal glory of the symphony orchestra comes from the fact that it contains within itself, the virginal beauty of the strings, the majestic chords and percussions of the brass choir, the pastoral limpidities of the wood-winds and, in addition, the ability to use all of these in innumerable combinations, so that the ear of the listener enjoys an unceasing succession of kaleidoscopic beauties.

The wood-wind band should, therefore, reach out, by a similar broadening of its instrumentation, for those larger tone-colorings without which there can be no real artistry.

CONFERENCE HIGHLIGHTS

AS THE ARTIST SAW US

From the moment the first members of the National Research Council of Music Education began arriving in Cincinnati on Friday before the official opening Monday the 7th, until the last tired official packed up to leave on Saturday the 12th, only the finest things were heard regarding the official headquarters, Hotel Gibson. In point of comfort and service the Gibson was the most satisfactory hotel in the recent years' experience of the Conference. We also understand that the hotel management paid the Conference a very high tribute as guests.

Walter Aiken and his superintendent, Dr. Randall H. Condon, were ideal hosts. Walter was here and there and everywhere, doing anything that anyone asked him to do, while Dr. and Mrs. Condon graced several of the social functions and greeted members of the Conference very cordially.

Possibly the four outstanding "high lights" of the Conference, which will remain longest in the memory of those present were, President Miessners' address, followed immediately by President Coffman of the University of Minnesota, in which, both men touched a responsive chord in their hearers; Mr. Lorado Taft's wonderfully inspiring speech at the banquet, and then in the final session of Friday afternoon, the address of Edward Howard Griggs, which lifted his audience to towering heights. Each of these men seemed to be inspired by the occasion, and it is doubtful if any former conference has received a greater inspiration from its speakers. Each one gave everybody something to take home with him to think over in the future.

The informal dinner Monday evening, and the annual banquet Wednesday night (we say *night* advisedly) were two of the most valuable events of the entire week, in that they brought together practically the entire membership of the Conference for a good time, quite free from too many



Pres. W.O. Miessner,
Milwaukee —

formalities. True, the banquet was a formal and dignified affair, thanks to the hostess Mrs. Frances Elliot Clark, but as the night grew older and the time finally arrived for the community singing, everyone was in good spirits and responded to the leadership of our Peter Dykema in a way that made one feel as though it were just the "shanks" of the evening."

As usual, the "sings" in the hotel lobby were most popular, not only with the music people, but with other patrons of the hotel. In fact we noted that from the manager down to the

bell-hops all work was suspended and everyone had a copy of "Twice 55 Songs" singing as though their lives depended upon it.. The "Sing" Monday night, which started at 11:00 o'clock, was broadcasted and the following day Songleader Peter Dykema received telegrams of congratulations from several far away points. Tuesday night after the Symphony Concert (and some other shows) Bruce Carey took the lobby floor and gave an exhibition of his well known "pep" for more than an hour, but still they did not want him to leave.



A.V. McFee,
Johnson
City,
Tenn.

The play period, after the Monday evening informal dinner, under the direction of Miss Elizabeth Burchenal, was a wonderful affair for taking the stiffness out of a stiff occasion. Miss Burchenal had the entire Conference parading about the big ball room of the Roof Garden for more than a half-hour, playing games that members had not experienced for many years, and the best part of it is that we all liked it. This was followed by the more formal game of dancing.

In spite of the many handicaps which they had to overcome, both William Breach and Eugene Hahnel made a splendid showing with their program at the annual Conference Concert. The impossible hour of 8:00



Wm Breach,
Winston-
Salem,
N.C.

a. m., was set for rehearsals of both the chorus and orchestra, and after evening sessions which always lasted until mid-night, at least, even the bravest and most loyal choristers and fiddlers found it difficult to be on time. At the concert it was a little difficult to locate either the performers or the audience in the vast auditorium of Springer Music Hall, but each group made itself heard at the proper time during the concert.

Someone said that the conference this year reminded him of a six-ring circus, and he felt as he did when he was a boy and tried to watch all six rings at once, for he wanted to attend all of the sectional meetings and found it difficult to choose between them,—so he decided to stay at headquarters and read about all of them in the Journal.



Eugene
Hahnel
St. Louis,
Mo.

Seeing a number of our most dignified members going about the hotel lobby with their right hands over their heart and a butter paddle in the left hand, reminded us of campus days



George
Oscar
Bower,
Ann Arbor,
Mich.

when candidates for different fraternities were being initiated. We understand that one question written on Clarence Birchard's paddle was,— "How do you make out that twice 55 equals 120?" Clarence knew the answer to that, but not to some of the others.

The usual amount of "lobbying" was indulged in by some of the politicians of the conference, and the regular "Amen Corner" was established in the lobby of the hotel, not too far from the dining room doors. Everyone, that is, almost everyone eats, so the entrance and exit are points of vantage. Beats all how flies will rally around a sweet spot.

We understand that "Thad" rejected a young lady in her leapyear efforts, and then fate ordained that they should be seated together to witness "Abie's Little Irish Rose." Could the fates have been more kind?

The business meetings went through like well oiled machinery. With the National Research Council of Music Education settled for two years; everyone unanimous, or nearly so, in the choice of fifty per cent of the nominating committees slate of officers, and no contestants appearing against Kansas City, Mo., for the 1925 Conference, the only subject that precipitated any discussion whatever, was the report of the committee on Sectional Conferences. This brought a little reaction from the older members who dislike to have the old order of things disturbed, as well as from the younger element who see their chances of becoming officers growing smaller and smaller with the suggestion that the Conference operate on a biennial basis.

In the opinion of many who were present, the session on Friday afternoon in Hughes High School was the crowning event of the week. This program, excellent from start to finish, culminated in the address of that wonderfully inspiring speaker, Edward Howard Griggs, after which, the new officers of the Conference for



Osbourne
McConathy,
Chicago

1925 were called to the platform, the entire assemblage joined hands and sang "Auld Lang Syne," and we all felt that a good week's work had closed with a fitting climax.

The illustrations accompanying these "High Lights" appeared in one of the Cincinnati daily papers during the Conference week. Fortunately they are tagged, or the result would have been a real picture puzzle. Queer how some artists' imagination does run away with them!



The exhibitors, who have now become an accepted part of the Conferences, were there in full force and made an unusually fine display of their wares. That they are filling a long felt need was evidenced from the great number of people who visited their displays, and they tell us that a larger number of orders were taken than ever before in the history of the Conference. The majority of supervisors do not often have an opportunity to look over the latest publications and this is a real boon to them.

Kansas City, "The Heart of America," had no rivals for the 1924 Conference. It put on a very attractive and interesting advertising campaign, sent a representative of the Kansas City Chamber of Commerce to address the meeting, and as usual, its best representative, Mabelle Glenn was there. Kansas City is a big and growing city, located in the heart of the country with unusual railroad terminal facilities. It has a great many things to show any group of conventioners, and because of the reputation which Miss Glenn has established for herself, both at

home and throughout the country, we may be sure of seeing and hearing some interesting things from the schools. Miss Glenn has some ideas of her own concerning the conference meetings, and President-elect Breach has already signified his desire to work them out with her. Located as it is, there should be a record attendance at the 1925 Conference.

The real rivalry that showed itself at the business meeting was the contest for the 1926 meetings with Milwaukee, Wis., and Louisville, Ky., leading the way. Arthur Mason, a former president of the Conference, presented Louisville's claims, making a plea for the conference to come south again. A converted lumberjack, as he styled himself, represent-



ing the Milwaukee Chamber of Commerce made a most enthusiastic and interesting speech setting forth the attractions of his city. Both of these cities could take care of the big meetings in good style, and it is quite evident that there may be a real contest next year.

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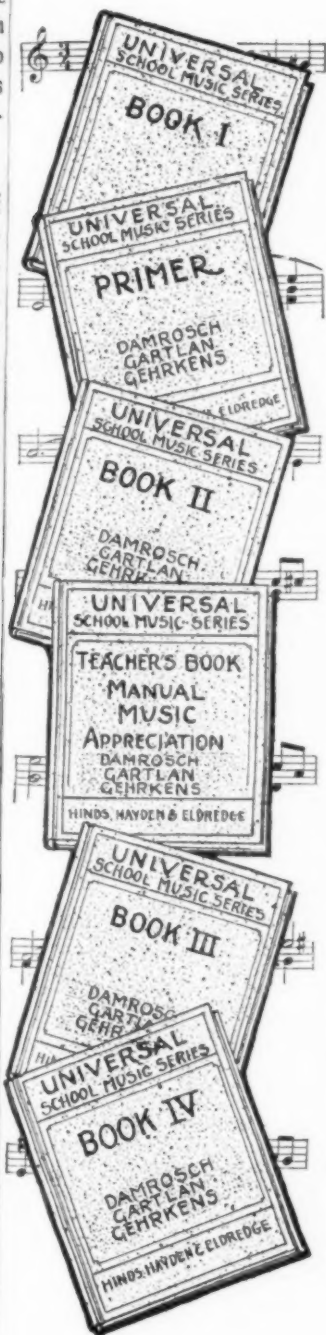
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